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September 22, 1903.

ONLY a short lull before the opening of the concert season, the roar of which can be heard from afar in the tremendous amount of preliminary puffs in the Berlin papers. Promptly on October 1 the season will set in with unusual vehemence.

In the meantime we have to be contented with the opera houses. At the Royal last night "Tristan and Isolde" was given with Mrs. Plaischinger in the female title part. Marriage has wonderfully improved this artist. Before she was a good singer, but a wax doll actress. Now she has awakened, and her Isolde is as replete with passion as it is with vocal charm. It left little to be desired. Ernst Kraus had been announced to appear as Tristan, but at the last moment his courage forsook him, and Gruening was substituted. Strange, this lack of vocal self reliance on the part of Kraus! He tried Tristan once and failed, now like a steeplechase horse that has stumbled over the water gap, he balks. Gruening does not balk, but his voice does not last through the final act, though he saves himself during the first, and is none too energetic in the second, act. Berlin thus is, in contrast to many other operatic cities which have no Tristan at all, in lucky possession of two of them, one of whom does not dare, and the other one does not suffice for, the part. The exorbitant demands made upon the tenor were ever the stumbling block of performances of Wagner's "Tristan," and that this was so from the beginning can be seen in two letters which have lately come to light, and are herewith given in translation. They are from the intendants of the court operas at Karlsruhe and Weimar, Eduard Devrient and Franz Dingelstedt, who both had intended, and in fact made preparations and held rehearsals for, the performance of "Tristan," and then gave it up because the principals could not sing their parts.

Devrient confesses this openly in a letter dated January, 1862, to Baron Von Huelsen, who wanted to perform "Tristan" in Berlin, and asked Devrient why he had renounced the idea of giving the work at Karlsruhe. He wrote:

"HIGHLY ESTEEMED HERR GENERAL INTENDANT—The reason why Wagner's 'Tristan und Isolde' was not performed at the grand ducal opera house is because of the superhuman demands upon the voice and the memory of the singers, a reason which was corroborated in the experiment of an attempted performance of the work at Weimar and lately at Vienna. There were prevalent the strongest inducements for the studying of the work. I had secured from Wagner the right of the first production in Germany. The work was sent to me act by act, and after the first one was received we began rehearsals with the best and freshest of our forces. The never yet existing difficulties of intonation were conquered, but the physical powers, after a number of rehearsals, were found insufficient. After the exceedingly solid voice of Mrs. Hewitz grew lame, Miss Garrigues undertook the part with just as much ambition as from love for her fiancé, Herr Von Schnorr, who still persisted in believing in the possibility of a performance until a few weeks later both artists confessed to me the non-ability to last through it. The conductor, Musikdirektor Kalliwoda, an excellent pianist, had worked most

zealously on the studying of the work, thuswise, that, despite the fact that the composition in every progression offers a riddle, he was able to play for me from memory more than half of the first act. This explicitness is meant to show you that everything in our power was attempted to carry the performance through. It has cost me a great effort to acknowledge the impossibility and to explain it to their royal highnesses.

"Whether ever voices will yet be found to solve the task (whereby in the case of the part of Isolde, together with great volume, a middle register of lasting power and ability for accentuation is demanded) remains to be seen. So far three opera houses have recoiled from the task, although, as I learn, Wagner has made considerable concessions to the Viennese singers."

In a similar way Franz Dingelstedt wrote from Weimar to Baron von Huelsen. In Vienna during 1862 and 1863 "Tristan" was rehearsed for many months, but after seventy-seven rehearsals was abandoned. The first performance, as you know, took place at Munich on June 10, 1865, under the conductorship of Hans von Bülow, whom King Ludwig II, by the wish of Richard Wagner, his friend, had called to Munich for that very purpose. The first Tristan was Herr von Schnorr, who three years before at Karlsruhe had declared the part an impossibility to sing.

At the Theater des Westens the "Dalibor" reproductions were improved a trifle through the substitution of Miss Fernow for the novice who had impersonated the part of Jutta at the première. During the week Smetana's work filled the bill alternately with the operetta "Boccaccio." On Saturday night, however, the new management offered new serious music, if Lortzing's pleasant Spieloper "Die beiden Schuetzen" can thus be designated. It is a precursor of the composer's most popular opera, "Czar and Carpenter," but equally replete with melodic charm, gracefulness and freshness of ideas.

The performance was slightly superior to that of "Dalibor," but on the whole left much to be desired. The position of Berlin's second opera will not and cannot be sustained at the Theater des Westens unless better work is done all around, for Berlin remains Berlin and does not become a provincial town even in its most western city departments.

Herr von Fielitz at the conductor's desk had to cling too closely to his score, whereby he was unable to give his full attention to either the orchestra or the stage, and hence many good points were lost. He is nevertheless a talented and promising conductor. Of the solo personnel only Herr Stammer, the prop of the ensemble, as mine host Busch and also as usual Miss Doninger as Caroline were vocally and histrionically up to the mark. Willhof as Barsch overdid things, and Adolf Ziegler as Schwarzbart also played exclusively to the gallery gods, by whom both of these "comic men" were amply rewarded with applause. Theodor Jaeger as Gustav sang too sweetly, a fault often found in lyric tenors. Hans Geisler as Wilhelm and Miss Josephine Gruenwald as Suschen were two more novices of the kind the management should not have dared to place upon the stage before a metropolitan audience.

The stage management for reasons unknown to the writer had still further increased the difficulty of understanding the complicated and quite unlikely exposition of the first act by placing the list of the drawn numbers of the Austrian lottery upon the wall of the mayor's house instead of a supposed lottery bureau, as demanded in Lortzing's score. Part of the soloists and of the chorus sang in Austrian, part in Saxonian and part in North German pronunciation of the text of the opera. Could not the intendency secure some sort of general under-

standing on the subject of what dialect should be used with more or less unanimity? The action of the opera libretto is supposed to take place in Saxony, but all the rest of the vernaculars of the fatherland and of Austria-Hungary were also represented in this reproduction, so that it sounded almost as Babylonian as some of the polyglot performances of opera witnessed in New York and elsewhere with guests of various nationalities in the cast.

The music committee for the Richard Wagner Festival has at last settled upon the program for the so called "historical day." There will be no less than three concerts given at the Philharmonie on Friday, October 2. The first one will begin at 11 a. m., when the festival orchestra of 110 musicians will perform under the conductorship of Royal Kapellmeister Carl Pohlig, of Stuttgart; Gluck's "Iphigenia" overture, with the Wagner ending; Mozart's "Magic Flute" and Weber's "Freischütz Overture." The second section of this first concert will be made up of Beethoven's Ninth Symphony, the choral portion of which will be sung by the combined Stern and St. Cecilia choral societies, while among the soloists will be Mrs. Schumann-Heink, Chamber Singer Curt Sommer and Rudolf von Milde. The second concert will begin at 3 p. m. and will be conducted by Court Conductor H. Riedel, of Brunswick, who will bring along the Brunswick Court Theatre Orchestra, increased by the entire strings of the Royal Orchestra at Hanover. The program will consist of Schubert's Unfinished Symphony, Mendelssohn's "Fingal's Cave" overture, Spohr's "Jessonda" overture, Schumann's "Manfred" overture and Brahms' C minor Symphony. This "historical day" will close with a third concert, beginning at 7:30 p. m., and conducted by G. F. Kogel, of Frankfurt-on-Main. The orchestra will be the Berlin Philharmonic and the program is made up of Berlioz's "King Lear" overture, movements from Berlioz's "Romeo and Juliet" symphony, Liszt's symphonic poem "Tasso," Cornelius' "Barber of Bagdad" overture and Richard Strauss' "Tod und Verklärung."

The first general ensemble rehearsal for those who take part in the musical share of the solemnization or consecration of the Wagner monument on October 1 took place in the big hall of the Philharmonie on Sunday last at noon, the combined military bands being under the baton of the royal army's musical inspector, Prof. G. Rossberg, and the vocal forces being conducted by Prof. Felix Schmidt, the leader of the Berlin Male Teachers' Chorus, which organization won the Emperor's Prize at Frankfurt last summer.

It is now definitely announced that neither Mrs. Cosima Wagner nor Siegfried Wagner, nor any other member of the Wagner family will attend the Wagner monument unveiling ceremony. This fact was, up to a few days ago, still kept in abeyance, especially on the part of the Leichter committee, which had hoped that through a few tardy concessions the Wagner family might still be induced to come to Berlin on the day of the consecration of the monument. But it seems that the entire program and proceedings did not meet with the approval of Bayreuth, and as at this late day it was well nigh impossible for the Leichter committee to upset and rearrange the whole affair, as furthermore Herr Councillor Leichter, who gave the monument to the city of Berlin, thought that as donator he might after all be allowed to have a voice in the matter, the Wagner family have withdrawn for good(?). This is certainly a unique case in the matter of monument dedications. It was announced, however, a couple of months ago by THE MUSICAL COURIER, which was informed on this interesting subject many weeks ahead of the German papers,

and in fact while they were still discussing the probabilities of the attendance of the Wagner family from the ethical viewpoint of "the eternal fitness of things" and from deductions they drew from the short visits paid to the German capital by Siegfried Wagner and later by his mother.

Possart is one of the foxiest of living grandpas. The other day he had a face to face encounter with a lady to whom he had promised an appearance during the last cycle of the Munich "Nibelungenring" performances. It was for artistic reasons deemed wiser, however, to intrust the part to a better singer, who impersonated it to the satisfaction of the critics and enjoyment of the audience. The slighted party of the first promise tackled the lion in his own den the next day. Possart, however, as usual, was equal to the occasion and emergency. When the question, "Why did Miss — get the role promised to me?" was furiously hurled at him, he looked at the inquirer meek as a lamb, and with soft, unctuous voice he answered: "It was the last wish of poor, deceased Zumpe!"

The well known piano virtuoso and pedagogue Anton Foerster has just been engaged as one of the head piano teachers of the staff of the Klindworth-Scharwenka Conservatory at Berlin.

Paderewski's opera, "Manru," is making constant progress upon its conquering career. During the coming season the work will be performed at Paris, Amsterdam and several Russian opera houses. This success has induced other Polish composers also to enter the field of musico-dramatic creativeness. Thus Henry Melcer, who a few years ago carried off the Rubinstein prize for composition, and who is now a teacher at the Vienna Conservatory, has just finished an opera entitled "Maria," which is soon to be produced both at Warsaw and Lemberg. The libretto is based upon the epic poem of the same title by Malczewski, which counts among the classics of Polish literature. Its contents treat in romantic form a love affair which is said to have taken place in the eighteenth century between two members of the highest Polish aristocracy. The subject is so intensely dramatic and effective that a rich Polish musical Mæcenas has selected it for an operatic prize competition. Constantin Woladkiewicz is the name of this amateur who thus is the cause that several other young Polish composers besides Harry Melcer are now at work upon an opera upon the subject of Malczewski's "Maria."

The program for the first of the coming season's Philharmonic subscription concerts under Nikisch's direction on October 12, reads as follows: Concerto for organ by Handel, performed by A. Sittard, of Dresden; "Arioso," by Handel, sung by Mrs. Lula Mysc-Gmeiner; "From Odysseus' Journeys" (new), orchestral phantasy, by Ernest Boehe; Rhapsody for alto solo and male chorus, by Brahms, Mrs. Lula Mysc-Gmeiner and the Berlin Male Teachers' Chorus and Beethoven's "Pastoral" Symphony.

A great future as a conductor was predicted in these columns not so many years ago for Leo Blech, of Aix-la-Chapelle, when he began his career as second kapellmeister at the opera house of his native city. The late Henry Pierson's attention was called early to this talented young man, but the director of the Berlin Royal Opera House intendency would have none of him because of his unfortunate name of Blech, which in German means tin plate, and has the secondary meaning of nonsense, or foolishness; furthermore, also because of his Jewish descent. For the same reason Alfred Hertz was not engaged at the Berlin Royal Opera House, although he was probably nearer to it than Blech. Angelo New-

mann, of Prague, has none of these prejudices (of which Pierson personally also was free, but he had his hands tied), and he engaged Blech on "spec," just as he had done with Anton Seidl and with Dr. Carl Muck. In every instance Newmann proved his good sense and long-headedness. Blech "took" at Prague immediately, and has steadily been rising in public favor as a conductor as well as composer. Now he is looked upon as the most likely successor to Hermann Zumpe as Munich general music director.

Two important members of the German operatic stage will this fall celebrate the twenty-fifth anniversary of their first appearance in public, both being at the same time still in the zenith of their artistic activity and ability. The one is Carl Scheidtmantel, of Dresden, who in September, 1878, made his debut at Weimar, and who since 1886 is a member of the Court Opera personnel at Dresden, where the excellent baritone is justly and deservedly one of the most popular of artists. The other jubilee celebrator is Ernestine Schumann-Heink, who began her operatic career at Dresden in October, 1878, thence went to Hamburg, and since 1899 is an alleged member of the Berlin Royal Opera House personnel, but is heard here far less frequently than in New York, Bayreuth, Munich and many other cities.

It is a strange thing that so many composers all over the world should be aspiring to fame as opera or music drama creators, considering the fact that so few of them really succeed. It would not be a vain or uninteresting question to look into this matter and to find out how many operas really have been written in the course of the last three centuries. If one takes into consideration the fact that the present repertory of all of the European opera houses combined shows a total of about 100 to 150 works, one would be inclined to believe that no more than possibly a few thousands of them had been composed. The man who should venture upon a guess of 5,000 would in all probability be considered an inveterate optimist. Nevertheless, it is an astonishing fact that the library of the Brussels Conservatory alone contains no less than 6,000 (!) opera texts. It was impossible to ascertain, however, whether all of the operas or how many of them were ever performed.

After only a short illness Theodor Kirchner, the refined piano and song composer, died at Hamburg, where he had resided for many years, on Thursday last. He was born at Neukirchen, near Chemnitz, on December 10, 1824, and hence was in his seventy-ninth year. Perhaps he was one of the last of the intimate personal friends of Robert Schumann, whose compositions he so greatly admired that they bore a strong influence upon his own works, which are Schumannesque to a degree. Kirchner was also an intimate friend of Hans von Bülow and Johannes Brahms.

Another death to be reported this week is that of Anton Rueckauf, the well known song writer, who died at Vienna on Sunday. Rueckauf was a native of Prague, where he was a pupil of Proksch, Nottebohm and Nawratil. Most of his songs were written for the excellent Lieder singer Gustav Watter, of Vienna, whose accompanist Rueckauf was for a number of years. Several seasons ago an opera of his, entitled "Die Rosenthalerin," was brought out at Dresden with a fair degree of success. Rueckauf died at the age of forty-eight.

Kapellmeister Goellrich has succeeded the late Herr Winkelmann as first conductor of the Hamburg Opera, and began his new office with a successful performance of "The Flying Dutchman."

Oscar Straus, no relative of Richard or Johann, or Edmund or any other of the numerous and various composers by the same name, has finished a one act opera, "Colombine," the libretto of which is based upon Dr. Kohn's mimodrama of the same title produced here with some success at the Neues Theater during the past season.

Dr. Kleefeld, who last year made a new version of Donizetti's "Don Pasquale" for the "Opera Renaissance" edition appearing with Schlesinger of Berlin, has just finished a revised and modernized new version of the old Italian composer Ferdinand Paër's opera, "Der Herr Kapellmeister" ("The Conductor of the Orchestra"), which will have its first performance next month at the Magdeburg Opera. There are among the old Italian and French operas quite a number of gems, which would probably find numerous admirers if presented in new setting.

Among the musical callers at the Berlin office of THE MUSICAL COURIER during the past week was Miss Alma Stencel, formerly of San Francisco; Mr. and Mrs. Leopold Godowsky and Maurice Aronson, formerly of Chicago; Signor Angelo Patricolo, the Italo-American pianist, who intends to return to the United States for concertizing purposes by the end of the present week, and who will be heard in Germany during the season of 1904-5. Also Mrs. R. M. Fairbairn, of New York, and Miss Caroline Beebe, of New York. This young pianist will give on October 8 at the Singakademie here a recital at which she will perform the following interesting program:

Sonata, op. 26.....	Beethoven
Intermezzo, op. 10, No. 3.....	Brahms
In der Nacht.....	Schumann
Vogel als Prophet.....	Schumann
Nachstück.....	Schumann
Traumeswirren.....	Schumann
Prelude in D flat, op. 28, No. 15.....	Chopin
Scherzo in C sharp minor.....	Chopin
Hark, Hark, the Lark!.....	Schubert-Liszt
Barcarolle in G major.....	Rubinstein
La Jongleuse.....	Moszkowski
Caprice Espagnol.....	Moszkowski

Further callers were: Heinrich Neumann, the music critic for opera of the Lokal Anzeiger; Ralph Wetmore and J. W. Hubbell, both of Cincinnati, Ohio, the former of whom is a violin student under Professor Halir and the latter, who just comes from Mattioli of the Cincinnati College of Music, wants to study operatic tenor parts; Miss Ida Mampel, a very young pianist from New York, who will give a piano recital at Bechstein Hall on October 3, an un auspicious date, as it clashes with the Wagner festival arrangements. Monroe Bostelmann, from Corning, N. Y., a cello pupil of Professor Becker, of Frankfurt, and John King Roosa, of Elmira, N. Y., a violin pupil of Sevcik, of Prague, were likewise callers at this office. O. F.

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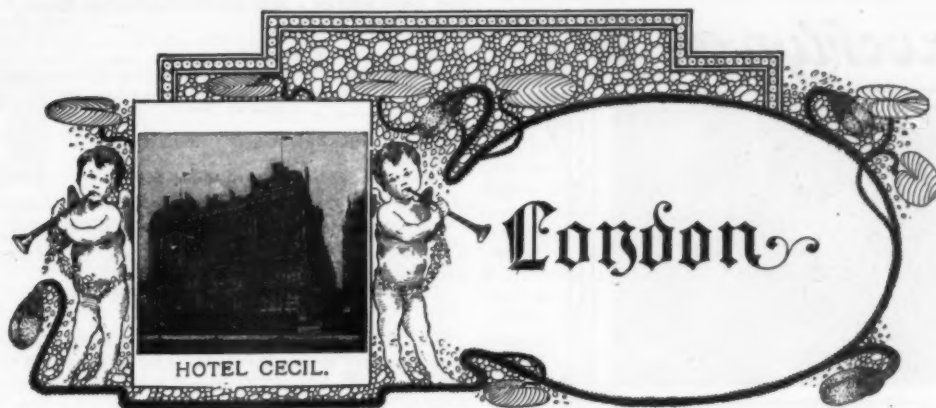
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HOTEL CECIL, LONDON,
September 25, 1903.

WHETHER any good has ever yet been derived from an opera competition is a matter for considerable conjecture. Year after year, however, one such competition is set on foot, and year after year some fortunate young composer is a hundred pounds or so the richer, while the donor is a hundred pounds the poorer. The young composer's opera is generally staged once and is then consigned to the limbo of things forgotten. Considering the number of these competitions the masterpieces unearthed are surprisingly few. Indeed the only prize opera that has ever attained to anything approaching popularity is Mascagni's "Cavalleria Rusticana," and even that has long since had its day. Perhaps the fact that these competitions seldom afford any lasting benefit to art is, on the whole, not very surprising, when one considers the circumstances. The founder of them is, no doubt, actuated by the most laudable ambition. He means to encourage the young composers of his day to attempt more ambitious work than it is their wont to attempt, and he hopes that he may discover some mute, inglorious Wagner who is only waiting for an opportunity to make his voice heard. On the face of it this seems plausible enough. But, by the sheer force of circumstances, he is obliged to go to work in the wrong way. He must, in the first place, select his judges, and what is more natural than that he should choose learned professors from the academies who, by virtue of their long experience, may be expected to know good from bad? Now all these gentlemen are, no doubt, very worthy, very painstaking, very unbiased and actuated only by the very best intentions. But they must inevitably belong to the old school. Brought up as they were in the days when Wagner was considered a revolutionary, and was eyed with the deepest suspicion, it is almost inevitable that they would be entirely out of sympathy with the more advanced modern school, and would be quite unable to recognize a new genius if they saw him. They consequently give the stamp of their approval to the man whose work most nearly conforms to their preconceived ideas of what opera ought to be, and we receive another dose of Wagner and water.

This, at any rate, is what has happened in the case of the Moody-Manners competition. It is, of course, impossible to say whether any of the operas sent in for it were actually more advanced in spirit than Colin McAlpin's "The Cross and the Crescent," which was staged at Covent Garden on Tuesday evening. Still, as there were twenty-five in all, I should imagine that it is more than possible that at any rate one of the composers had

attempted to employ the musical language of today. For McAlpin's opera was really nothing whatever but Wagner and water. I do not propose to pull the opera to pieces or even to enter into a very long discussion of it. It is not very likely that we shall ever hear it again, and it proved a laudable effort enough in the main. But Wagner is evidently to Mr. McAlpin what King Charles' head was to Mr. Dick, and he finds himself totally unable to keep him out of his score. He might, indeed, almost have given his opera the subtitle of "Reminiscences of Wagner," so forcibly is one reminded on almost every page of "Tristan," and "Lohengrin" and the Ring.

I do not wish to imply that Mr. McAlpin has no ideas of his own or that he is never likely to do anything good. Some of his scenes, notably his love duets, are very charming indeed, while he has occasionally, though not quite always, succeeded in catching the dramatic spirit of the situations. But at present he is directing his footsteps along paths that have become too well trodden. We have had as much Wagner and water as we want, and the sooner that he realizes this and attempts to strike out a line of his own the better for him. He has undoubted talent, and it is very possible that this opportunity of seeing his work actually staged may teach him a lesson. It is an opportunity that comes in the way of only too few young writers, and I hope he will make the most of it.

The performance on Tuesday was not exactly brilliant, but it had some good features. The chief honors fell to Mme. Fanny Moody, who, as the Turkish slave Militza, acted and sang with infinite charm. Joseph O'Mara as Constantine, her captor and afterward her lover, made a somewhat stagey hero. His voice is fine of its kind, but it is more suited to "Il Trovatore" and "The Lily of Killarney" than to the Wagnerian school, for he appears to possess scarcely any power whatever of coloring it. William Dever proved a terribly tame Balkan chief, and he seemed totally incapable of the gross acts of treachery attributed to him in the play. Other parts were filled with fair success by Charles Magrath, Dillor Shallard and Miss Toni Seiter. At the end of the performance the composer was called upon the stage and was presented by Madame Moody with the prize.

The season comes to an end this week, and in my next letter I hope to give a short review of its principal events. I cannot, however, pass over the excellent work which has been done lately by Miss Alice Esty, who has proved herself one of the most valuable sopranos in the company. There are few better dramatic sopranos in English opera, and her

Marguerite in "Faust" and her Elizabeth in "Tannhäuser" have shown her to be both a fine singer and a talented actress. Her powerful voice has been admirably trained, and, unlike most singers, she is equally at home in the purely vocal music of Gounod and in the more dramatic music of Wagner. She has done splendid work throughout the whole season, and it is to be hoped that we shall have many more opportunities of hearing her in opera in London, where she has, of course, already made a great name for herself on the concert platform.

The Promenade concerts of the week do not call for very much comment. On Tuesday evening a little suite by W. H. Reed was produced which does not make any valuable addition to the world's literature of music. Mr. Reed is a clever musician and writes well for the orchestra. But his ideas are not strikingly original, and most of his melodies have been heard before in one form or another. At the same concert a splendid performance was given of Strauss' "Ein Heldenleben," a work which is gaining in popularity every day, and which is now seldom absent from the Queen's Hall programs for more than a week or so. The solo in Chopin's Concerto in E minor was played by Miss Elsie Hall, a young lady who has accuracy to commend her, if she has nothing else. I am sure that Miss Hall leads a most regular life. Her playing leaves the impression that she never goes to bed after 10 and never breakfasts a moment after 8. She has probably never been late for an appointment in her life, and can always be depended upon to keep a secret. But her playing is absolutely devoid of all temperament or feeling, and a tamer performance could not easily be imagined.

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Mrs. Shanna Cumming.

MRS. SHANNA CUMMING has returned from the Worcester Festival and is planning to begin her Western tour November 1. The critics of the Worcester, Boston, Providence and New York papers were most complimentary in the criticisms on Mrs. Cumming's singing at the great Massachusetts music event. Besides the week with Duss at the Madison Square Garden, Mrs. Cumming filled other summer engagements. This gifted soprano is in fine voice and is one of the American singers with many bookings for the season about to begin.

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Mario Cavaradossi, an artist.....Mr. Sheehan
Baron Scarpia, chief of police.....Mr. Goff
Cesare Angelotti, an escaped prisoner.....Mr. Bennett
A sacristan.....Mr. Boyle
Spoleto, a police agent.....Mr. Fulton
A gaoler.....Mr. Jones
A sciarrone, a gendarme.....Mr. Lawrence
Un Pastore, the shepherd boy.....Miss Farm
Conductor, Mr. Emanuel.

"IL TROVATORE."
Leonora.....Miss Rennyson
Inez, her attendant.....Miss Herbert
Azucena, a gypsy and pretended mother of Manrico.....Miss Ivell
Manrico, the troubador.....Miss Newman
Count Di Luna, rival of Manrico.....Mr. Sheehan
Ferrando.....Mr. Gherardi
Ruiz, follower of Manrico.....Mr. Marsano
Followers of the count, guards, nuns, gypsies, &c.....Mr. Boyle
Conductor, Mr. Schenck.

"MARTHA."
Lady Harriet Durham, maid of honor to Queen Anne.....Miss Rennyson
Nancy, her waiting maid.....Madame Norelli
Lord Tristan Mickelford, Lady Harriet's cousin.....Miss Newman
Plunkett, a wealthy farmer.....Miss Ivell
Lionel, his adopted brother, afterward Earl of Derby.....Mr. Jones
The sheriff.....Mr. Boyle
Conductor, Mr. Schenck.

"Tosca" was sung Monday night, at the Wednesday matinee and again on Friday night. Madame Norelli, who sang the title role at the first and second performances, proved again that a coloratura soprano cannot sing dramatic music, and so the manager wisely presented Miss Rennyson at the third performance Friday night. Madame Norelli is an intelligent and graceful actress, but her light voice is entirely lacking in warmth and depth. Indeed, her middle and lower notes could not be heard at all beyond the first rows in the orchestra. Mr. Sheehan with his black wig created a perfect illusion as Mario Cavaradossi, the painter, and by his singing again revealed the sterling qualities that have made him a favorite with the public. Mr.

Goff, as the monster Scarpia, won the dramatic triumphs of the "Tosca" presentations, and his singing, too, was (with the exception of Mr. Sheehan) better than any of his associates. The splendid orchestra under the able baton of Mr. Emanuel was heard with real pleasure by the critical portion of the audience. The first metropolitan presentation in English of Puccini's beautiful opera made a profound impression.

A strong cast appeared in the first performance of "Trovatore" Tuesday night. No better ensemble performance of Verdi's popular opera was ever heard in Brooklyn. Mr. Marsano as the Count was vocally unsatisfactory and he seemed heavy for the part. "Trovatore" was sung again Tuesday night and at the Saturday matinee. Mr. Sheehan sang the role of Manrico Tuesday and Saturday and Mr. Gherardi was the alternate for Thursday night. Mr. Boyle sang the part of Ferrando Tuesday evening and Mr. Bennett essayed it on Thursday evening and again at the Saturday matinee. Miss Ivell was the Azucena Tuesday and Thursday nights and Miss Newman sang the role Saturday matinee.

Dear, good, old, melodious "Martha" attracted large audiences Wednesday and was presented last night (Tuesday) with Mr. Emanuel as conductor. "The Bohemian Girl," the third opera for this week, will be sung tonight (Wednesday) and Saturday night. "Lohengrin" will be repeated at the popular and students' matinee today and again on Friday night. "Otello" will have repetitions Thursday night and Saturday matinee.

David Bispham and Mme. Louise Homer in recital will open the Brooklyn Institute season at the Academy of Music Thursday evening, October 22. The program is appended:

Nosce al Bosco.....	Handel
The Wanderer.....	Schubert
Mon Cœur s'ouvre à ta voix.....	Mr. Bispham.
L'Esclave.....	Saint-Saëns
May Day.....	Lalo
	Walthew
	Madame Homer.
Bitterolf.....	Hugo Wolf
Wenn Du zu den Blumen gehst.....	Hugo Wolf
Ich trage meine Minne.....	Richard Strauss
Cæcilie.....	Richard Strauss
	Mr. Bispham.
Die Lorelei.....	Liszt
Aufenthalt.....	Schubert
Schmerzen.....	Wagner
Widmung.....	Schumann
	Madame Homer.
Take Hands, Touch Lips (Swinburne).....	Clarence Lucas
When Stars Are in the Quiet Skies (Lyttton).....	Clarence Lucas
Eldorado (Poe).....	Clarence Lucas
Auf Wiedersehen.....	Max Bendix
Pirate Song.....	W. F. Gilbert
	Mr. Bispham.

Sing Me a Song of a Lad that Is Gone (Robert Louis Stevenson).....Sidney Homer
Prosper (Robert Browning).....Sidney Homer
The Last Leaf (O. W. Holmes).....Sidney Homer
Three of Us Afloat (R. L. Stevenson).....Sidney Homer
The Stormy Evening (R. L. Stevenson).....Sidney Homer
Madame Homer.

Duets—
Tritt auf, tritt auf!.....Brahms
Es rauschen die Wasser.....Brahms
Madame Homer and Mr. Bispham.

The Klingensfeld Conservatory of Music, Mrs. Marie Klingensfeld principal, has removed from 108 Hancock street to 461 Putnam avenue.

Mrs. William E. Beardsley, after a five months' sojourn in Europe, will reopen her studio today in the Pouch Gallery, on Clinton avenue. Constance Beardsley, the talented daughter of Mrs. Beardsley, as is generally known, does not approve of prodigies and for that reason her gifted Constance will not make her public debut for some years to come.

The Stanhope-Wheatcroft Matinee.

THE students' matinee held by the Stanhope-Wheatcroft Dramatic School, Tuesday, September 29, at the Savoy Theatre, attracted a large audience, and one which thoroughly enjoyed the five one act plays presented. The titles of the productions were "Sonia Peninski," by C. P. Alexander; "White Lilies," by Marie Louise King; "Nora," by Rachel Crothers; "Pity; or, Gringoire, the Balladmonger," adapted from the French by Arthur Shirley, and "The Three Miss Biddles," by Alice Yates Grant.

The particular feature of the performances was the entirely acceptable playing of the title roles in "Sonia Peninski" and "Nora," by Bernice Golden, a Toledo, Ohio, society girl, now completing a course of study at the Stanhope-Wheatcroft School. Miss Golden showed striking ability which presages a successful future in drama's world. Both plays were tragedies, and the leading roles difficult for an amateur to act. Yet Miss Golden, who, by the way, is possessed of a luxuriant head of Leslie Carter auburn hair, was at all times effective and convincing. As Senia Peninski she sacrificed her life to save that of her brother who was pursued by the Russian police; as Nora she enacted the role of a dance hall performer, who married a wayward member of an aristocratic old Philadelphia family. At the close of the play when she parted from her son Dan (Undena de Guilbert), in order that he might be educated by the family of his father, she brought tears to the eyes of many of the spectators.

Among others who appeared to advantage were Adelaide Matthews, Alice Brittain, Undena de Guilbert, Chan Chandes and John Westerman, Jr.

Walter S. Young as a Teacher.

WALTER S. YOUNG, teacher of singing, opened his New York season at 302 Carnegie Hall on Thursday, October 1. Mr. Young has a large class of pupils, several of whom are church soloists, and he divides his teaching time between New York and Montclair.

In addition to teaching he is soloist and choirmaster of St. Luke's Church, Montclair, having a fine choir of fifty voices. This choir has begun rehearsals of Handel's "Messiah," which will be rendered in December, and for this production the choir will be augmented to 100 voices.

In his church and studio work Mr. Young has the assistance of Mark Andrews, an expert accompanist and coach, who is rapidly making a reputation as a composer.

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GRACE WHISTLER MISICK.

THERE are hundreds, perhaps one might say thousands, of either sex, but of young women especially, who are ambitious to win distinction through singing, and to whose efforts in that direction the public is called upon to listen. The great majority of these are foredoomed to disappointment, chiefly through the lack of one or more of the many qualities needed to command success. Some are handicapped by an unfortunate stage presence, which they cannot overcome by any other gifts sufficiently great. Some lack intelligence, of which the successful singer must have much. Some lack voice, either in power, range or musical quality. Most of them lack the patient training absolutely necessary to nearly all, perhaps all.

Some, perhaps one may say many, with person, brain, voice and thorough training in what may be called the mechanics of singing, able to "execute" admirably, yet fail of distinction from the lack of that mysterious interpretative gift through which the singer makes hearers feel what he or she executes. These are what one may not inaptly call the vocalists. He or she who to these executive gifts adds the mysterious something just called interpretative, and he or she only, is the singer distinctively so called. Such an one may or may not be a great singer. Some imperfection in one or more of the executive gifts or acquirements may bar the aspirant from greatness, but with fair executive capacity, joined with the interpretative power, he or she is the true singer.

Mrs. Grace Whistler Misick, contralto, whose portrait is shown on the front cover page of this number of THE MUSICAL COURIER, may fairly be esteemed among the true singers. Her maiden name was Grace Whistler, and she is one of the same family as the celebrated artist who died in London not long ago, and therefore comes legitimately by her artistic predilections.

She has had patience, and has not undertaken to hurry her studies, and therefore is in the bloom of years and strength now when she offers her artistic work to the public. She is exceptionally gifted for the oratorio, concert and recital work she undertakes. She has a charming stage presence, rather above the medium height, easy and self possessed in bearing, and with feminine intelligence and refinement manifest in her manner of treating everything she undertakes.

She also has taste in dress and that rare gift of wearing it which imparts distinction to the simplest costume. These qualities, joined with the quick, sympathetic intelligence manifest in her face and its every expression, make every audience her friends from the moment she appears.

Her keen intelligence has discerned that the basis of every song must be the meaning of the verbal text, and she directs all her powers first to understanding that meaning and then to giving it expression in the measures of the composer through crisp, clean articulation and intelligent, lucid phrasing. Before making a specialty of music study she was given a liberal general education and so brought to the study of music the habit of thinking and power of discernment.

After securing thorough grounding in the art of singing in this country, and studying for about a year with Miss Clara Munger, of Boston, confessedly one of the most accomplished and successful vocal instructors in the world, Mrs. Misick went abroad, keenly alive to and prepared to profit by every musical condition of advantage, and for nearly two years studied with Randegger in London and with Bouhy in Paris. In both these great cities, Paris more especially, she appeared in concerts and recitals during her term of study, and her singing

was commented on by critical auditors as that of an artist rather than a pupil.

After her return home she was in no haste to push herself before the public, but broadened her taste and power by continued study and observation for some time, identifying herself with the musical movement and cultivating the confidence and self possession of the solo artist by filling leading positions as a church singer, with occasional appearances in concerts in competition with singers who had already made a reputation, and always proving a leading figure. In oratorio she has had the best English coaching, and for recitals she is equipped with a large repertory of famous arias, French, English and German songs of the modern and classic schools. Good diction has been one of her special features.

Within two or three years she has taken a conspicuous place among professional singers, appearing with signal success in song recitals where she presented long and difficult programs alone, and also in some of the concerts of the Apollo Musical Club, the Chicago Harmonic Society, the Amateur Musical Club and other musical organizations in Chicago, and in concerts in various cities from the Great Lakes to New Orleans, being everywhere received with unstinted applause and recognized as an artist in the fullest sense.

In St. Louis a critical writer said of her that she sang "with all the authority of a really great artist, and measured with even the greatest contraltos." The Chicago Tribune said of her: "Mrs. Misick, the contralto soloist, made a decided impression, her mellow tone and manner of delivery making her a singer of rare power. Freedom and ease characterize the tone production, with smoothness and purity as the resultant virtues."

The Chicago Record-Herald said of her that she "exhibited a fine, firm, well trained and resonant contralto voice," and the Chronicle said of one of her recitals that "she sang French, German and English songs, using to the best advantage a contralto of the true quality, particularly blessed in the notes of the upper register, something rather unusual for a contralto." She sang at the recent Kansas Jubilee Festival, and was there called "an artist in the most complete significance." She appeared in the last spring concerts of the New Orleans Choral Symphony Society. In that city, where musical cultivation dates back to an earlier beginning than in any other American city, she was esteemed the equal of any contralto who has ever been heard there. And this represents what has been true wherever she has appeared. She has always been recognized at once as entitled to leading rank.

To the advantages of person, of intelligence and training heretofore mentioned, she brings the indispensable voice, with the true contralto quality, yet strikingly unforced and effective in all its tones and a range that is greater than is possible to most contraltos, a voice of power to fill the largest concert spaces in use, with all crudeness and unevenness trained out, and the entire vocal range made smooth and brought completely under the singer's control to express what feeling she will. It is not a voice with three or four phenomenally fine tones and all the rest raw and commonplace. It is not, like many contraltos, a voice with a break between the registers like a crevasse in a glacier. But it is a voice that is evenly pure, powerful and musical in quality through a wide range, and in which the break has been "burnished out," so to speak.

Crowning these gifts she is possessed with enthusiasm for her art and a constantly expanding and strengthening measure of the mysterious interpretative power, all of which together must ultimately bring from the whole public that recognition of her very marked artistic quality and claim which all who have heard her sing are ready to

acknowledge. Beyond any reasonable question she gives as strong promise as any other American contralto of winning a place in the always small rank of great singers.

LOS ANGELES.

LOS ANGELES, Cal., September 30, 1903.

MANAGERS BLANCHARD & VENTER, who have been such successful caterers to the tastes of amusement and music lovers of Southern California during the past few years, announce the following attractions for the ensuing season: Concert companies, Frances Hughes Concert Company, Mozart Symphony Club, Fisk Jubilee Singers, Mme. Geneva Johnstone-Bishop, Harry Barnhart, Miss Harriet Marie Cropper, the Knickerbocker Concert Company, of San Francisco; Haydn Trio and the Lyric Opera Company; lecturers, Russell H. Conwell, Miss Clara Morris, Robert J. Burdette, the Burton Holmes lectures, Dr. Robert McIntyre and Mrs. Raymond Brown; entertainers, the Phil Hunter Company, Montville Flowers and Edmund Vance Cooke.

The sale of seats for the Imperial course at Simpson Auditorium has been remarkable. The house has been sold out for the season, though a month or more must elapse before the opening entertainment of the course. Music of a high grade constitutes an attractive feature of the events.

The Philharmonic course opens October 15 with a piano recital by Augusta Cottlow. Later in the season Duss and the New York Metropolitan Orchestra will give some concerts here.

The fourth annual Saengerfest of the California Saengerbund was held at the Chutes Sunday and Monday, respectively, September 20 and 21. At the Sunday concert the soloists included Mrs. Florence Scarborough, contralto, and F. W. Seager, baritone. Julius Albert Jahn directed the choral concert of Monday evening.

The Schubert Quartet, under the direction of W. Francis Gates, has been organized, and includes the following singers: LeRoy Jepson, first tenor; E. R. Morgan, second tenor; H. D. Andrews, second bass, and W. Francis Gates, first bass.

Arnold Krauss, director of the Burbank Theatre Orchestra, has returned from an extended northern trip.

Miss Blanche Rogers will present a series of chamber music programs during the season, assisted by Bernard Mollenhauer, violinist; Ludwig Opid, violoncellist, and Mrs. Bernard Mollenhauer, viola. These concerts will be given in Miss Rogers' new music room at her home, which has been planned for this purpose.

Mme. Helen Von Doenhoff at Metropolitan.

MME. HELEN VON DOENHOFF has been engaged to instruct at the Metropolitan School of Opera, which is being established for the benefit of young artists who wish to study for opera. Madame von Doenhoff, herself every inch an artist, is a valuable acquisition to this institution, for not only vocally will her pupils succeed through her method, but histrionically as well. Madame von Doenhoff is an accomplished actress. Her excellent interpretations of such roles as Ortrud, Azucena, and Carmen are well remembered by all who had the good fortune to hear her some year ago.

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2 RUE MALEVILLE, PARIS,
September 24, 1903.

ALTHOUGH the musical season has not yet begun and will not for a few weeks, great preparations are being made for it, and it promises to be interesting and important. The committee of the Lamoureux concerts, in accord with their conductor, Chevillard, have issued a prospectus in which the principal lines of the approaching season are traced. The works of Beethoven will, as heretofore, form the nucleus of the symphonic portion of these concerts. In addition to the two symphonies by Dukas and Guy Ropartz respectively, the latter on a Thème Bréton, heard last year, a symphony by Witkowski will be given for the first time. Again will be heard the four symphonies by Schumann, the last five of Mozart, the fourth of Brahms and the second of Borodine. Among the symphonic poems will be two by Liszt, the "Préludes" and "Orphée," and "Death and Transfiguration," by Richard Strauss. The second orchestral suite on "Namouna," the charming ballet by Lalo, will be revived. Wagner will be represented by the third act in concert form of "Die Götterdämmerung," and in memory of Berlioz "The Damnation of Faust" and his "Symphonie Fantastique."

Among the names of the artists already engaged one notices those of Van Dyck, Hugo Hermann, Felix Weingartner, De Greef, Hubermann and Madames Jeanne Raunay, Katchowska, Taliero-Dalcroze.

The modern school of composers will be represented by works of Bréville, Büsser, Erlanger, Le Borne, Levadé, Lutz, &c. At the first concert will be heard the third act of "Die Götterdämmerung," with Van Dyck as Siegfried and Madame Katchowska as Brunnhilde.

At the Opéra Comique large houses have been attracted by the revival of Massenet's "Werther," with M. Cossira in the title role. His performance was good, both from a vocal and scenic standpoint. Although the voice of this favorite tenor is not perhaps as fresh as it has once been, his knowledge of the art of singing stood him in good stead, and his success grew steadily act after act. Mlle. Vanthrin as Sophie was unsatisfactory, her vocal means not being sufficient to warrant her undertaking roles such as the present, or Michaela in "Carmen," in which operas she has been presented. The début of Mlle. Cortez in Carmen, delayed for some reason, took place on Tuesday evening. This young singer during the year she has been at the Opéra Comique has not been allotted any part more important than Malleka in "Lak-

mé." His impersonation of Carmen was most creditable, and possessed certain little traits of originality that were very effective and personal. It was said by some of the old subscribers that the physique of the singer, as well as the general interpretation, approached more closely to Mme. Galli-Marié, the créatrice of the role, than any other artist who has undertaken the part since the production of the opera. Mlle. Cortez had the valuable help of Cossira as Don José, who gave a good performance of the character, trying to sing the music as Bizet wrote it, instead of indulging in some of the exaggerated readings that have been heard at this theatre by some of the so called grand opera tenors engaged specially for the part.

Signora Carlotta Brianza, the Italian ballerina, has been attached to the Opéra Comique as solo dancer; she appeared in the incidental ballet in the second act of "Lakmé," being allowed to introduce as a variation from Delibes' "La Source."

The rehearsals of "La Reine Fiammetta" and "La Tosca" are being advanced daily. "La Tosca" is to be first novelty of the season at this opera house, and the composer Puccini is in Paris superintending the final preparations. He is still suffering from the effects of his recent accident, being obliged to use two sticks to lean on in walking, which exercise seems to be effected with difficulty. Gossip has it that in spite of these little drawbacks Puccini spends a great portion of every day in composition. He is finishing the score of "Madame Butterfly," the first performance of which is announced for the Teatro Costanzi in Rome next spring. Le Monde Artiste says that this work is in two acts, connected by the regulation "intermezzo," which has become classic.

Speaking of Italian composers reminds me that a short season—six weeks—is projected of Italian opera in Paris, beginning next May. This form of musical art has not of late years flourished here, although at one time Paris used to have its regular Théâtre Italien, devoted to performances of opera in Italian, and supported by the best lyric artists obtainable. No seasons, other than short, sporadic ones, have been given since the memorable one undertaken in Paris by the Brothers Corti, the impresarii of Milan, with Victor Maurel as director. That season was a great financial failure, for which many different reasons were assigned. Perhaps the real one was the difficulty of finding a repertory in which the principal role was always a baritone. This was a difficulty scarcely to be overcome, no matter how excellent an artist the baritone might be. The season to be given next May is to be directed by Raoul

Gunsbourg, who has already made a favorable impression on the Parisian public by the enterprise and care manifested in producing his arrangement of Berlioz's "La Damnation de Faust" at the Théâtre Sarah Bernhardt last winter. The prospective performance are to take place in the same theatre. "Il Barbiere di Siviglia" and "Lucia" are promised, if, as has been maliciously hinted here, any Italian singers can be found who have not entirely forgotten the art in which they were at one time pre-eminent. Boito's "Mefistofele" is also promised, this opera not having as yet been given in Paris. In fact, it has been a matter of surprise that neither this work nor the "Gioconda," by Ponchielli, for which Boito furnished the libretto, have ever been produced at the Opéra, whose vast resources could be admirably utilized in bringing out the beauties of these excellent operas. Many are the names of the singers said to be engaged by Director Gunsbourg for this short season of Italian opera, but as yet they have only Dame Rumor as originator. That very busy lady, however, states positively that Signor Enrico Caruso is engaged and his contract signed.

At the Opéra the houses have been good, but the audiences are very cosmopolitan and very generous, the real Parisian public not having yet returned. "Tannhäuser" was given recently, as a witty journalist recently said, for "Cook's Tourists." Certainly the performance was a very mediocre one, with the exception of Noté as Wolfram. Mlle. Féart from the Conservatoire, inexperienced, as Elizabeth, and Casset, who sings out of tune, as Tannhäuser, did not present their roles under any new aspects, or any satisfactory old ones for that matter. The most satisfactory of the performers were the habitants of the Venusberg, since at least they had nothing to sing.

Program for the week at the Opéra: Monday, "Henry VIII"; Wednesday, "Samson et Dalila" and "Pailles"; Friday, "Lohengrin."

At the Opéra Comique: Monday (popular night at reduced prices): "Le Médecin Malgré Lui" and "Fille du Régiment"; Tuesday, "Carmen"; Wednesday, "Lakmé"; Thursday, "Louise"; Friday, "Werther"; Saturday, "Mireille."

The tentative at popular opera at the uniform price of 2 francs per seat, of which I wrote last week, was continued by a performance at the same place, Jardin d'Acclimatation, of Auber's opéra comique "Haydée." Again there was an immense crowd, once more demonstrating the need in Paris of opera for the people and at prices to suit the people's pocket.

HASLAM.

Lucile Smith Morris.

MRS. LUCILE SMITH MORRIS has begun the fall season with a number of promising pupils. Her studio is at 201 West Eighty-first street. Mrs. Morris teaches harmony, sight reading, ear training and interpretation. She has a happy faculty of imparting her knowledge to her pupils, who make sure and rapid progress. She will devote much of her time to teaching, yet will be able to fill engagements for recitals and concerts. Mrs. Morris is an accomplished pianist whose work has received high commendation in New York and elsewhere.

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EDWIN GRASSE RETURNS.

L OUDON G. CHARLTON announces that Edwin Grasse, the distinguished young American violinist, will begin his tour in this country with an orchestral concert at Carnegie Hall November 12. Young Grasse has just returned from six years abroad, where he has scored many artistic triumphs in Berlin, Leipsic, Vienna, Munich and London. The following notices from the Berlin papers, after his appearance there with the Philharmonic Orchestra, speak for themselves of his exceptional gifts and scholarly musicianship:

Mr. Grasse possesses temperament and technic to an eminent degree. His full, rich tone is soul inspired, and his interpretations are most virile. He was most enthusiastically applauded.—Wilhelm Tappert, in Das Kleine Journal.

His performance was so thoroughly musicianly, his technic as shown in his playing of the difficult Variations of Joachim so absolutely certain, that his success was most richly deserved. It is astounding how he has mastered, both intellectually and technically, such works as the "Kreutzer Sonata" (Beethoven), the D minor Sonata of Brahms, or the "Devil's Trill" Sonata of Tartini.—Tageblatt.

Edwin Grasse showed himself to be a master virtuoso of violin playing, in nobility of conception, depth of feeling, brilliancy of execution and warmth of tone. His bowing is remarkable, his tone production large, noble and absolutely pure, and his staccato, thanks to his loose wrist, developed to perfection. Above all else his playing of the beautiful E major Concerto of Bach made the most intense impression, as Mr. Grasse seemed fully imbued with the spirit of the great tone creator. A deep and lasting impression was made by his playing of the adagio movement.—Deutsche Reichs-Anzeiger.

He possesses a bright temperament and deeply sensitive nature. In his playing he speaks with a healthy and deep feeling which penetrates to one's inner heart.—Neue Preussische Kreuz Zeitung.

Mr. Grasse played with such perfection of technic, so pithy and noble a tone, and refinement of musical comprehension, that scarcely a wish remained ungratified. * * * His playing of the adagio in Bach's E major Concerto was a masterly performance, with wondrously beautiful warmth and largeness of tone.—Börsen Courier.

His tone is of singing quality, his intonation pure, and his cantabile of great depth of feeling. It was simply wonderful with what fullness of tone and technical excellence he played Sinding's difficult A major Concerto; with what depth of feeling and musical understanding he rendered the beautiful E major Concerto of Bach; and in the Variations of Joachim he played with a certainty and a perfection of tone that brought with them conviction.—J. L., in Die Konzert-Woche Zeitung.

He has absolute control of his instrument, from which he draws a full, rich and pure tone. He displayed astonishing maturity of understanding for one of his years, which indicates the possession of extraordinary gifts.—Staatsberger Zeitung.

His artistic ability is worthy of the highest recognition. The technical perfection which he has succeeded in attaining is astounding. It needs but to mention the program A major Concerto of Sinding, E major Concerto (Bach), and Joachim's Variations in E minor, all played with orchestral accompaniment, to show on how high a plane this artist stands.—Volks Zeitung.

He displayed a large, noble tone, together with a warmth and depth of feeling and certainty of technic. An extraordinary artist who has already attained a position far above that of the average.—Die Post.

With sovereign mastery of tone, technic and interpretation, he played the difficult work, and with his deft virtuosity in the rapid, his beautiful cantilene in the slower movements, and above all his expression of deep and intense feeling, he carried away his audience, and his enthusiasm culminated in not less than five recalls.—Berliner Zeitung.

His tone holds one spellbound. Mr. Grasse must rank among the most distinguished of the younger generation of violinists.—E. E. Taubert, in Berlin Post.

A blind violinist, Edwin Grasse, who concertized here last winter, appeared again before the public last evening. He won a complete

and undisputable success. The rendition of the Bach Sonata was absolutely without cavil, for its performance fully justified the very highest expectations.—O. T., in Börsen Courier.

Edwin Grasse held his audience in rapt attention, rising in every particular to the requirements of his difficult program. His tone is glowing, his dexterity overcomes all technical complications, and his intonation is pure and euphonious throughout. To Bach the inner self of this artist stands closely related, and Beethoven he brings very near to us.—Allgemeine Zeitung.

Success of a Von Klenner Pupil.

M ISS LUELLA FERRIN, of Salt Lake City, has returned to New York to continue her studies with her distinguished teacher, Mme. Evans von Klenner. During the summer Miss Ferrin filled some important engagements in the West. She will be heard in New York this winter.

Some criticisms are appended:

Miss Luella Ferrin was given a most flattering reception by the highly appreciative audience. She gave several selections, but the first two, "Dame Nightingale" and "Summer," seemed to make the most favorable impression upon the audience, who vociferously clamored for an encore. The "Nightingale" is especially suited to Miss Ferrin's unusually high, pure tones, and was altogether beautiful. The other numbers were "Maytime," "Voce de Primavera" (Strauss), "Love's Rapture" and the "Caro Nome," from "Rigoletto."—Salt Lake Tribune, September 15, 1903.

Miss Ferrin surprised and delighted her listeners with the marked improvement in her singing, which was evidenced not so much in the quality of her voice as in her manner and method, both of which were excellent. Her first number consisted of three little ballads, all simple and light, but each rendered with an artistic touch and sweetness that was very gratifying to those who have watched the growth of the singer. The most difficult selection given was the "Caro Nome," from Rigoletto, and although this was the only one which gave room for vocal gymnastics, the quality of the voice was good and the rendering excellent.—Salt Lake Herald.

Miss Ferrin was given a royal reception, and those present rewarded everything with hearty bursts of applause. Her numbers were largely the same as those she gave last week, but she was heard to vastly better advantage in the great auditorium, and showed that she is one of the few singers whose voice is capable of doing justice to such a building. She rendered all her songs in specially good style, perhaps the best work being "Love's Rapture" and "Caro Nome." She only responded to one encore, though she was vigorously applauded after each number, her song at the close, which she ended with a high C, being done in ringing style. A still higher note—D—taken in another song, also showing all the fine qualities of her upper register.—Deseret News.

The soprano solos in the hands of Miss Luella Ferrin were indeed well interpreted. It was a wise selection in Mr. Ballantyne to have Miss Ferrin do this work. The composer must have had her in mind also when writing the music. Her beautiful dramatic soprano rang out with fine effect in those passages requiring this quality of voice, and the intelligence manifest in the solo interpretation was all that could be desired. Miss Ferrin's voice has improved in many ways. Her upper register possibly showing the greatest development, her head tones are better placed and of more mellow and dramatic quality.—Ogden Standard, September 14, 1903.

Miss Kathleen Howard, the contralto, who is engaged to go on the tour with Patti, is a pupil of Madame von Klenner. Miss Howard made her first New York appearance at a musicale given at the Von Klenner residence studio.

A Brower Pupil.

O NE of Miss Harriette Brower's talented pupils, Miss Myrna Mae Kent, is making a name for herself in the West as a concert pianist. She played at two concerts in Salisbury, Mo., last week. This week she plays in Marshall and Booneville, Mo., and afterward will probably go on tour. Miss Kent studied with Miss Brower last season, when, besides working up her repertory, she prepared for and passed with honor the examinations of the International Society of Piano Teachers and Players. Miss Brower has returned to her New York studio and has her time already well filled. She will have a busy season.

THE PEOPLE'S CHORAL UNION.

T HE twelfth season of the People's Choral Union begins this month with seventeen classes in New York for the study of sight singing in choral music. The elementary classes will be held at half-past 2 on Sunday afternoons, and the first one began last Sunday, October 4, and will continue Sunday afternoons during the season at Public School No. 20, Rivington and Forsyth streets; Beethoven Hall, 210 Fifth street; St. Bartholomew's Hall, 209 East Forty-second street; Public School No. 76, Lexington avenue and Sixty-seventh street; Lenox Avenue Unitarian Church, Lenox avenue and 121st street; Public School No. 69, 125 West Fifty-fourth street; Public School No. 27, St. Ann's avenue and 147th street, Borough of the Bronx. Thursday evenings at 8:15 o'clock, commencing October 8 at Judson Memorial Hall, Washington square South. Friday evenings at 8:15 o'clock, commencing October 9 at Clark Neighborhood House, Rivington and Cannon streets.

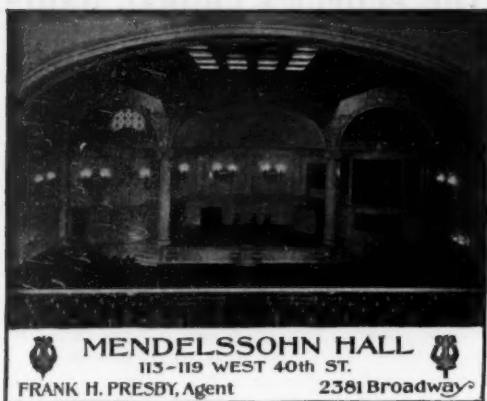
The advanced class will meet Sunday afternoons, commencing October 11, at Hebrew Charities Building, Second avenue and Twenty-first street. The Choral Union, under Mr. Damrosch, will take up the study of "The Fire Cross," by Max Bruch, as part of this year's work, and will perform it publicly early in 1904.

Applicants for admission to the elementary classes may call at the office, 41 University place, which is open every evening, except Sundays, from 8 to 10 o'clock. These people's choruses are conducted every Sunday afternoon during the season at Cooper Union. As far as this paper is concerned, while it is very happy to endorse a movement of this kind, it would like to see at its head a conductor of such standing as to inspire the musical people of New York with the thought and hope that great things can be realized. While, of course, there is nothing personal in this whatever, the artistic inclination of the movement cannot be advanced through the work of a gentleman—no matter how courteous he may be—who was educated in a sheet music store in Denver, Col. We admit that a great many successful business men may come from such establishments, but the conductors of great choral bodies are generally drawn from institutions in which music is taught as an art, and not in which sheet music is sold as a business. While the Choral Union has advanced in size and the volume of tone has increased, it has not made such artistic progress as is necessary in order to do the works that are proposed with justice to the compositions; and as to artistic ideals, they can only come from the inspiration derived through a master's baton, a master who derives his own inspiration from the highest sources and not from a music store counter, and this is said with all due respect to sheet music clerks.

Majestic Theatre Sunday Meetings.

T ALI ESEN MORGAN is forming a select volunteer mixed chorus of 100 voices to sing at the Majestic Theatre every Sunday afternoon at 3 o'clock at the meetings for men held under the auspices of the West Side Branch of the Y. M. C. A. This chorus will sing only the best of music and once a month give an oratorio, with orchestra. Good voices desiring to unite with this chorus should write to Mr. Morgan, 18 West Nineteenth street, city.

<p>Mme. SHOTWELL</p>	<p>PIPER</p>	<p>DRAMATIC SOPRANO</p>	<p>LOUDON G. CHARLTON Manager Carnegie Hall New York</p>
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Greater New York

NEW YORK, October 5, 1903.

MISS MACHIN has a tenor studying with her who has already, under her skilful guidance, attained something, and who will undoubtedly become of consequence in the musical world—provided he keeps health, persistence and faithfulness to his teacher. This is Bernard Landino, who last spring gave pleasure to a company of people and last week demonstrated great progress. He has gained resonance, breadth of style and best of all, vocal control, and THE MUSICAL COURIER congratulates that modest lady and superior teacher, Miss Machin. Miss Love, a charming young woman, possessing much temperament and intelligence, sang some French songs in beautiful taste, and Contralto Beatrice Taylor-Whitney sang "The Quest" with dramatic style and sympathy. All three are her pupils.

Francis A. Mackay, six years in Oswego and Syracuse, here about a year, has been recently chosen organist of the second Presbyterian Church, of Elizabeth, N. J., having played all summer at St. George's P. E. Church, of Runson road, Seabright, N. J. Percy Hemus calls him "the hardest worker I ever met." Some time ago he gave organ recitals in Oswego, Cohoes and Buffalo. An Oswego paper said: "The church was filled with an enthusiastic audience. * * * Surpassed his previous recital. The audience remained as if spellbound long after the last strain died away. All expressed the highest appreciation of the taste and skill of the organist."

A Cohoes paper said: "His work is very smooth and refined; he commends himself to people by his personality as well as by his talents, which are far above the average." Quoting from a Buffalo paper: "A large audience assembled, highly pleased with the excellent music. He proved himself a master of the noble instrument. He imparted to his work all the qualities necessary to a proper interpretation."

Miss H. E. Crolius has been for eight years in the same studio at Carnegie Hall, and the passerby is always sure to hear good music, well played, issuing thence.

The Crolius school offers unusual advantages for earnest students. The course prescribed is attractive to the

student, pleasant to practice and at the same time thorough and effective. The Mason "Touch and Technic," exercises by Leschetizky and Virgil foundation work is used. Special training is provided for teachers, and musicales monthly, in which all students must participate. Some of the Crolius pupils have become known, such as Eliza D. Neander, Bessie Richards (now Mrs. Gregory), of Brooklyn; Frances Bennett, of Hackensack; Mrs. Emma E. Kellogg, of Hollis; Jean Huntington, Frances Nelson Foster. Intellectual woman, original in her methods, Miss Crolius is an interesting personality, who speaks with authority.

Reginald Barrett's compositions are making a place for themselves by reason of their intrinsic merit, J. Fischer & Brother publishing them, though the White-Smith Company, J. R. Bell and Novello, Ewer & Co. issue some things. The B. F. Wood Company have in press his "The Birthstone Suite," with captions as follows: No. 1, Garnet (January), "Country Dance"; No. 2, Amethyst (February), Valse; No. 3, Bloodstone (March), March; No. 4, Diamond (April), "Raindrops"; No. 5, Emerald (May), Duet; No. 6, Pearl (June), "A Hammock Song"; No. 7, Ruby (July), Tarantelle; No. 8, Moonstone (August), "A Night Song"; No. 9, Sapphire (September), Barcarolle; No. 10, Opal (October), "Hunting Song"; No. 11, Topaz (November), "Indian Summer"; No. 12, Turquoise (December), Minuet.

Reid Miller, tenor of Calvary M. E. Church, a South Carolina man, spent the summer at Narragansett Pier and Newport, where he sang often. Leading hotels engaged him, in conjunction with other well known artists. He is fast building up a fine reputation, for good tenors are scarce. His repertory includes the leading oratorios. He is already booked for Baltimore, Binghamton, Milwaukee, Hotel Belvedere, Majestic, at the Wanamaker musicales, &c., and is under the Wolfsohn management.

Ala Curl Mize is the soloist at the Second Church of Christ, Scientist, Sixty-eighth street and Central Park West, and she has a goodly following of pupils. Possessing a voice of beautiful quality, Mrs. Mize has it under perfect control, for she is an intellectual woman, unsatisfied with anything short of perfection. Thought and travel, observation and experience combine in her to produce artistic ensemble; it were well had we more such thinkers and singers! Her season is sure to be a busy one, and she especially speaks of a young tenor who is coming to have his voice trained.

G. Whitney Coombs returns from a three months' European trip with bright eye, brown skin and calm nerve, well prepared for the responsibilities which are his. He especially mentions his meeting with Jean Louis Nicode at his summer villa near Dresden, to whom he showed the orchestration of his new cantata, "The Ancient of Days." Nicode recommended it highly.

Bertha Haring, a soprano pupil of Parson Price, participated in a concert in midsummer at Nyack, N. Y., singing Balfe's "If Thou Couldst Know" with much fervor and effect. Others who took part were Allie Cafferty, Abbie Fridenberg, Miss Giles, Ferdinand Himmelreich, W. Lawrence, Nath Cafferty, Edward Sheffield, Edward Pooley, and May Stetler at the piano.

Howard Brockway has left New York and located in Baltimore, where, with his father-in-law, Otis Boise, he will teach composition at the Peabody Institute.

John Dennis Mehan and Mrs. Mehan went to concerts and saw some operatic performances and pantomimes while in England. Mr. Mehan yielded to the solicitation of well known singers and gave some lessons there, securing a studio for six weeks for the summer of 1904. The mental concentration Mr. Mehan puts into his lesson giving is one of the secrets of his success. He laments the scarcity of the correct speaking voice, for that is the foundation of correct singing. Speak right, think right, sing right.

Lucena B. Mattoon, who managed the Klingenberg concerts in Kansas, has been called to New York as assistant superintendent of the Art Workers' Club, 11 East Fifty-ninth street. Mr. Klingenberg is in Topeka, the head of the music department of Washburn College, a very flourishing institution. Miss Mattoon is planning engagements for Klingenberg in the Middle West, and nearer the East during the Christmas season, when he comes to New York.

Bessie S. Hester has opened a studio on Bradhurst avenue, where she will give lessons in piano playing and coaching singers, in which she is an expert.

Allison Wilson succeeded Mr. Gunther as solo baritone of the West End Presbyterian Church. He sang at The Highlands last week, making a success. He is also a teacher of voice.

Mr. Treumann is occupied at Carnegie Hall Tuesday and Friday of each week, the remaining days of the week at the Insurance Building, New Haven. His specialty is developing the voice and preparing students for church and opera.

Walter H. Robinson and Mrs. M. Hessin Robinson have returned from Europe and resumed teaching at their studio in Carnegie Hall. While abroad they studied in Paris, Berlin and London.

The choir of the Church of the Divine Paternity, J. Warren Andrews organist and director, gives "The Creation" Sunday evening, October 25, preceded by a fifteen minute organ recital at 7:45.

Recent mention was here made of the giving of Cowen's cantata, "A Daughter of the Sea," under Laura Sedgwick Collins' direction, and this was the first performance in this country. Miss Denton, of Portland, Ore., subsequently gave the same work at the commencement season.

Mary H. De Moss, soprano; Harry McClaskey, tenor; Julian Walker, bass, and Kate Stella Burr, pianist, returned Saturday last from their week's concerts in New Brunswick, Canada.

Julian Norman has removed his vocal studio from The Niagara, East Eighty-seventh street, to The Marie, 61 to 69 East Eighty-sixth street.

Whitney Mockridge, the well known tenor, has located in New York, expecting to teach pupils for voice production or those wishing to prepare for oratorio, opera or concert.

Robert Hosea has taken a studio at Carnegie Hall, where he is sure of building up a large following.

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JACQUES THIBAUD.

By A. DAUDELOT, PARIS.

EVEN among the stars of the musical firmament there is always one that outshines all others by the extreme brilliancy of its rays. And thus it is that among the virtuosos of the violin the figure of Jacques Thibaud stands out most prominently.

It is a recognized fact that the violinists nowadays who possess a brilliant technic, are legion, and there are many who add to this merit other precious qualities that have won for them success and fame. But there are also some exceptionally gifted beings in the world of music who dominate all others by the force of their personality and in the supremacy of their art. It is in this class that one must reckon with Jacques Thibaud, the French violinist, who will appear for the first time in America this season under the management of Henry Wolfsohn.

Thibaud was born at Bordeaux, September 27, 1880, and it was under the guiding eye of his father that he began his musical education. As Gounod has said with so much truth: "The future of a great artist often depends on his first lesson and the influence of his early surroundings." Ask Thibaud what master has contributed most to molding his career. "My father," he will answer invariably. At the age of seven Jacques Thibaud began the study of the violin under the direction of his father, a celebrated professor, and astonished everyone by the rapid progress he made in a very short time. He was nearing his ninth year when one day Ysaye came to play in Bordeaux. Being a friend of the Thibaud family, the great artist took the youngster with him to the concert. On leaving the stage at the end of the performance Ysaye caught sight of the child.

"Are you pleased with me?" he asked. "Oh, yes," answered Jacques, "but I could play as well!" Astonished, and laughing heartily at his audacity, Ysaye gave his violin to Jacques and asked him to play. Without a trace of nervousness the child seized the instrument and played one of the numbers that had just been interpreted by Ysaye. Moved almost to tears by his performance, Ysaye took his young colleague in his arms and proclaimed loudly that he would one day be the master of them all.

At the age of thirteen Thibaud entered the Paris Conservatoire and won a first honorable mention in 1895 and the first prize in 1896. He was immediately engaged by Edouard Colonne as the first violin soloist of his orchestra. From that time dates the popularity of Jacques Thibaud in Paris. It was conquered at his first appearance, when he played the prelude to "Le Deluge," by Saint-Saëns; the audience was carried away after the first few measures and he was greeted with thunders of applause at the end of the selection.

In 1898 Thibaud played no fewer than fifty-four times in Paris. His success was complete and unanimous. Berlin came next to add her tribute to his growing renown, after which he began a triumphal march through Europe. Thibaud toured through Germany, England, Switzerland, Rus-

sin, Sweden and Norway, Austria, Roumania, Spain, Portugal and Italy, playing with the same success in every case and winning the unqualified praise of the critics. The courts of Europe have honored the young artist again and again. He played before the Kings of England, Denmark, Portugal, Saxony, the Queen of Roumania and the Emperor of Russia, all of whom have showered honors and decorations upon him.

Despite all adulation and all his triumphs Thibaud remains the simple, modest, open hearted and generous artist. This is the secret of his strength. With him there is no vanity, no jealousy, and apart from the admiration that he inspires in everyone by his superior talents, Thibaud is esteemed and loved by all his colleagues, as well as by those who have the pleasure of knowing him intimately. Last winter he purchased, at the phenomenal price of 5,500 francs, one of the best known Stradivarius violins, the one belonging to Baillot, the head of the French school of violinists.

MADAME MACONDA'S ENGAGEMENTS.

MADAME MACONDA will open her season at Poughkeepsie October 12, and on October 16 she will sing at Hartford, Conn. Her early autumn engagements will also include three dates for this month, all in New England. Later she is to give a song recital at Bridgeport. The most important November engagements are with the Philadelphia Symphony Orchestra, November 6 and 7. At this pair of concerts Madame Maconda will sing an aria from Massenet's fairy opera, "Esclarmonde," a work new to this country. For her second number at these concerts Maconda will sing the Bell Song from "Lakmé." Clubs and societies in the Northwest and the Middle West are negotiating with the singer for winter concerts and recitals. Madame Maconda is as great a favorite in the West as she is in the East. Nearly all the inquiries from the large cities in the Northwest come from clubs that previously heard her. Madame Maconda expects to remain in the United States throughout the season, and from the number of bookings already made for her it looks as if she would have the most successful winter in her career.



MADAME MACONDA.

BAUER AT THE WORCESTER FESTIVAL.

PHILIP HALE had this to say in the Boston Herald concerning Harold Bauer's work at the Worcester Festival:

To praise Mr. Bauer in unstinted terms, merely the fleetness and ease of his technic, would be an idle compliment. The holiday of gapers is over. We now demand from a pianist something more than strength and speed.

By the suggestion and establishment of an atmosphere, by a revelation of poetic thought that would easily escape the attention of the astonishing virtuoso, by faithfulness in the interpretation of the spirit of Saint-Saëns—and this interpretation was illuminated by the imagination of the pianist—Mr. Bauer gave a performance of unusual and supreme artistic worth. His triumph was won by the unconscious inevitable display of the highest qualities a pianist can possess.

Mr. Bauer, of course, was the great attraction, he never having played before in this city. A strange audience could not have heard the artist in a more characteristic vein. With stronger and more beautiful tone than ever before, Mr. Bauer played exquisitely, with the utmost elegance of phrasing, a wonderful sense of proportion and an enchanting feeling for rhythm; as regards absolute, pure beauty, Mr. Bauer's playing was surely perfect. There was, furthermore, a total absence of the spectacular that refreshed. Nothing would do but there should be an encore, the audience flatly refusing to take no for an answer. Mr. Bauer played Liszt's D flat major Study.—R. R. Gardner, in Boston Transcript.

Frieda Siemens in the South.

HERE are some Southern press notices of Frieda Siemens:

Frieda Siemens gave to Richmond music lovers a rare treat last evening. She played the most difficult selections with an ease and grace that denote the artist. In Chopin's Impromptu she was wonderful in technic and lightness of touch.—Richmond Dispatch.

Fraulein Siemens was greeted by an audience which filled every seat in the hall. Her performance was excellent. Music lovers and musicians were equally delighted.—Richmond Times.

Frieda Siemens, with that compelling positiveness and intense fascination which distinguish genius, held an audience last night completely under the influence of her playing. She wins by sheer virtuosity and stands pre-eminent among the younger generation of pianists.—Commercial Appeal, Memphis.

Fraulein Siemens not only plays with remarkable skill, but she succeeds in imparting to her pieces an amount of melody and expression that renders them charming even to an uncultivated ear, and thus she wins a popularity that is the highest tribute to a pianist's skill.—Lynchburg, Va.

In the Nocturne she had her first opportunity to display, to any extent, her tenderness, and it completely won her audience. It thrilled them.—Daily News, Atlanta, Ga.

A Novelty in New York.

AT Daly's Theatre Daniel Frohman has demonstrated that a clean, wholesome musical comedy, with an ensemble of real artists, pays, and not only pays but leaves the manager in the serious though interesting position of not having half the quantity of seats to meet the demand for them. And "The Three Little Maids" is a pretty musical entertainment. There are no clowns, no slapstick fun, no Tenderloin jokes, no acrobatic mental or physical contortions. It is a sane and satisfying "show."

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Obituary.

Marie Geistinger.

MME. MARIE GEISTINGER, the comic opera singer and actress, died Tuesday, September 29, at Klagenfurth, Carinthia, Austria, in her sixty-eighth year. She was born at Gratz, July 26, 1836. Some musical dictionaries record her birth at an earlier date, but the singer by her youthful appearance and denials obliged up to date historians to publish 1836 as the year of her birth. One daily paper stated that Geistinger was seventy-five. As she made her last American tour in 1897, six years ago, the more recent date is more likely to be correct. Madame Geistinger made her debut when she was eighteen years of age in a small Austrian town. She made her first reputation in operetta, and very early in her career displayed remarkable versatility, for she was equally successful in comedy and tragedy. In the sixties and seventies she was the reigning star in operetta in Vienna. Offenbach was greatly charmed with her impersonations of certain roles in his operettas. Madame Geistinger made her American debut at the old Thalia Theatre in the Bowery in 1880, under the management of Gustav Amberg. During this engagement she appeared in her extended repertory, and financially she broke the records for those days. New Yorkers were amazed at the advanced announcements for Geistinger. One night she sang in opera bouffe or operetta, and the next she would appear in some emotional dramatic or tragic role like Adrienne Lecouvreur or Camille. Madame Geistinger returned to this country, and for three seasons proved the great attraction at the German theatres. Financial losses compelled Madame Geistinger to return to the stage after she had retired. In Vienna she continued to be a favorite with audiences in the music halls.

William Courtney.

William Courtney, the tenor, died from paresis Thursday, October 1, in the St. Lawrence State Hospital at Ogdensburg, N. Y. Mr. Courtney was born in England in 1844. He made his reputation in oratorio and he was also successful in a different school of singing, namely, the English ballad. Since his retirement from the concert stage Mr. Courtney had devoted himself to teaching. The remains of the singer were interred at Dover, N. J.

Theresa Vaughn.

Theresa Vaughn, the comic opera singer and actress, died Sunday in the Insane Hospital at Worcester, Mass. The family name of this singer was Ott. Two of her brothers and a sister are now on the vaudeville stage. Mrs. Vaughn was born in Boston forty-three years ago. She suffered from melancholia, caused by grief over the loss of her favorite brother and her husband, William A. Mestayer, an actor and manager.

Cecilia Niles, the Soprano.

THIS singer, so abundantly blessed with voice and handsome personality, is enlarging her repertory and developing to the utmost, so that on re-entering public life she will claim the highest position. She spent some time at Olean, N. Y.; Bradford, Pa., and sang at the Alleghany County Assembly, when the Patriot said: "She was followed by Mrs. Cecilia Way Niles, whom everybody knew, and who was received with a burst of applause which must have been gratifying to say the least. Her wonderful voice has lost none of its volume or sweet-

ness since her last visit here, and it is needless to say that the applause which was spontaneously given at the close of her first selection was almost deafening, and she too was compelled to respond to an encore."

MADAME SHOTWELL-PIPER NOTICES.

MME. SHOTWELL-PIPER, the gifted young dramatic soprano, has begun her season's work at the Maine music festivals, where she is scoring a succession of triumphs, as may be seen from the following press notices: Madame Shotwell-Piper, who made so favorable an impression on Monday night when she sang Massenet's aria, "Le Cid," was heard at the matinee in Weber's "Oberon" aria, which she rendered so brilliantly that the audience was quite carried away with her voice and charming personality. Her voice is a high, dramatic soprano, and was finely adapted to the intricacies of the Weber masterpiece. Particularly in her upper register are her tones remarkable for their sweetness and flexibility, and throughout her solo she was heard with no common enjoyment. Besides possessing a voice which, although already decidedly unusual, contains promise of far greater things, Madame Shotwell-Piper is strikingly handsome and has a vivacity yet winsomeness of manner which makes her an immediate favorite.

The audience was enthusiastic over her rendition of the "Oberon" aria, and would not cease its demonstration until she returned, when she sang Weil's "Spring Song," a favorite composition, to piano accompaniment by Dr. True and violin obligato by Mr. Krafts, both of whom shared the honors with the fair singer.

In connection with Madame Shotwell-Piper's appearance in the Maine festival it will be of interest to know that she has been engaged by Theodore Thomas for an extended concert tour with his orchestra during the late fall and winter—an unquestionable tribute to her brilliant voice.—Bangor Daily Commercial.

Madame Shotwell-Piper, whose first appearance in this city Monday night was described at some length in yesterday morning's issue of the Bangor Daily News, and who appeared to even better advantage upon Tuesday afternoon, charmed all with the pureness of her song and the brilliance of her personality. Good looks are well nigh essential to the success of a young singer, it is said; and as Madame Piper swept to the front of the spacious stage at yesterday's matinee, gowned all in white, with costly furs muffling her pretty throat, with the great coils of her dead black hair crowned by an enormous picture hat, and with the afternoon sunlight touching faintly the exquisite features and turning to a flood of dazzling iridescence the jewels that she wore—what wonder that a murmur of approbation seemed to ripple through the ranks of the spectators, and that the singer's friendly smile was answered by a volume of delighted and equally friendly applause.

The charm of Madame Shotwell-Piper's voice—its stock in trade, if you wish a slightly vulgar though very true expression—lies in the middle register. The lower tones—and it is but fair to say that they merge at times into almost pure contralto—are never other than agreeable; the upper ones are clear, pure and remarkably high; but in the middle register lies the sparkle, the brilliancy, the liquidity, the effect. Her one program number on Tuesday afternoon—the aria from Massenet's opera, "Le Cid"—showed careful study combined with considerable dramatic force; her encore, a simple love ballad of the better class, was rendered with charming delicacy, coquetry and grace.

A pleasing personality, a most agreeable voice—what more could a matinee audience desire?—Bangor Daily News.

Estelle Liebling in New York.

E STELLE LIEBLING, the coloratura soprano, appeared last Sunday night at Carnegie Hall, in conjunction with Sousa, and scored the same decided success with which she has been everywhere meeting on her long tour of one year and three months. Miss Liebling has sung in fifty-six concerts since September 1, a period which, as a rule, is part of the vacation of most artists, and her extended contract closed with the present Sousa tour on Sunday night. Miss Liebling sang David's "Perle de Bresil" aria with flawless coloratura, beautiful tone production, and consummate taste. An imperative encore followed, and the singer responded with a brilliant and inimitable performance of Alabieff's "Nightingale." Miss Liebling will fill a special one week solo engagement at the Pittsburg Exposition, where she made a great hit a fortnight ago.

SOUSA'S CONCERT SUNDAY NIGHT.

SOUSA'S BAND gave a concert last Sunday night in Carnegie Hall to a large audience. This was the band's first concert in New York since its return from Europe.

The program was:

Overture, founded on the Emperor's Hymn.....Haydn-Westmeyer
Cornet solo, The Soldier's Dream.....Rogers
Walter B. Rogers.
Suite, Looking Upward.....Sousa
By the Light of the Polar Star.
Under the Southern Cross.
Mars and Venus.
Soprano solo, Thou Brilliant Bird.....David
Miss Estelle Liebling.
Flute obligato, Marshall Lufsky.
Die Graulritter, from Parsifal.....Wagner
Ballet Suite, The Grecians (new).....Massenet
La Lettre de Manon (new).....Gillet
March, Jack Tar (new).....Sousa
Violin solo, two movements from Concerto.....Mendelssohn
Miss Anna Otten.
Overture, Fra Diavolo.....Auber

Duss Orchestra Starts on Its Tour.

J. S. DUSS and his symphony orchestra from the Metropolitan Opera House, with Madame Nordica, Mme. Katharine Fiske, contralto, and Nahan Franko, as soloists, left New York Monday noon, October 5, for a transcontinental tour under the sole direction of Loudon G. Charlton. The party, numbering over seventy, occupied the private car "Pilgrim," two Pullman coaches and a baggage car for the instruments, including a grand piano and baggage. The first stop was Baltimore, where they played Monday evening. Last evening they filled a date at Indianapolis; this afternoon Rockford, Ill., and this evening Milwaukee, Wis. The next dates in order are Minneapolis, St. Paul, Sioux Falls, Denver, Salt Lake City, Butte, Spokane, thence to the Pacific Coast, where they are booked for seventeen concerts, ending in Los Angeles, Cal., October 31. Five Texas points will be covered on the return trip, and several intermediate points will bring the big organization back to Washington, D. C., November 10, just in time for the orchestra to reach New York for the rehearsals for the opera season. Forty odd concerts in thirty-five days, and covering a territory that extends from the Atlantic to the Pacific, from British Columbia to the Gulf of Mexico.

Amy Robart Jaffray, of Toronto.

MISS JAFFRAY is studying with Madame Pappenheim. She is a young and talented singer, well known in her native city as an artist possessing a fine dramatic soprano voice. Under the guidance of her experienced teacher she has made wonderful progress. She is musical and ambitious, and returns home next week to fill several engagements, expecting to return to New York in February to continue her studies with the madame. If Miss Jaffray continues as at present her teacher has great hopes of her becoming a fine artist.

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MISS CARBONE, Soprano and Contralto.
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Carnegie Hall, New York.

Paris *Le Figaro* says:
A beautiful baritone voice and a talented artist.
Paris *L'Ilustre* Mondain says:
Gifted with a superb voice, a baritone of the first rank.
London *Daily Telegraph* says:
A powerful baritone. Distinct enunciation.
An admirable singer.

London *Lady's Field* says:
An artist; a man of brains, imagination and purpose.

"ELIJAH"—Walsall, Eng.
Never in the history of the society has a better selection of artist been made. His singing was a masterpiece of art, affecting chorus and audience alike.—*Press*.

"ELIJAH"—Stirling, Eng.
A fine personation, artistic power, deft manipulation, every word clear, every ph. as its full meaning.—*Journal*.

"GOLDEN LEGEND"—Sunderland, Eng.—The greatest hit of the evening, his interpretation being in every respect superb.—*Journal*.

Fermata.

Alexander Lambert will give the first concert this season at the New York College of Music October 10. Miss Augusta Zuckerman, pianist; Michael Banner, violinist, and Paul Kefer, 'cellist, will be the assisting artists.

Amy Robie, violinist, has been spending the summer in the Adirondacks. She was one of the Waldemeer Club, a musical association, which includes several members of the Woman's String Orchestra. The season has passed principally in study and preparation for the winter, but the club has given a musicale with a fine program of solo and orchestral work and has also played for a large audience at the marriage of Miss Kathryn Weston, of the Cascade House, and Dr. Taylor, of Cincinnati. Miss Robie will soon resume her teaching at her studio, 184 West Eighty-second street.

Mme. Ohrstrom-Renard returned to the city a short time ago after a six weeks' rest in the mountains and resumed her teaching. Madame Renard has enrolled a number of new pupils for the season besides her large class of last season, and will have a very busy year. The excellent work her pupils are doing is rapidly spreading the teacher's fame.

After two months spent at her home in Duluth, Minn., Miss Rebecca Mackenzie returned to the city last week. A number of engagements have been made for her through her manager, Mr. Renard, among them at Montreal in the latter part of October and several in and around New York. A very promising season will, however, be cut short by her marriage in the latter part of December to Fleming L'Engle, of this city, when she will retire to private life. A career now well under way and which gave assurance of a brilliant future will thereby be ended.

Miss Adele Stoneman, the contralto, and Miss Blanche Kerr, of Pittsburg, Pa., have returned to New York and resumed their lessons with Albert Gérard-Thiers. Miss Stoneman is the daughter of Governor Stoneman, of California.

McCall Lanham has just returned from a two months' stay in Texas, where he has been teaching and giving song recitals. He has resumed work at his studios at the American Institute of Applied Music and at the Westminster Presbyterian Church, of which he is organist and choir-master.

Thibaud, the French violinist, who is to make his debut in this country October 30 in New York, is also to play at the first brace of concerts of the New York Philharmonic Society, in which Edouard Colonne, the famous French conductor, is to make his initial bow before an American audience. It was Colonne who discovered the genius in Thibaud, while he was playing in a French café in the Latin Quarter of Paris, and offered him a position in his orchestra, after which he introduced him to the public as a virtuoso.

Mrs. Rollie Borden Low, the soprano, returned from Paris, Saturday, accompanied by her mother, Mrs. M. Borden Carter. Mrs. Low studied during the summer with Widor and Eduard Mathé some new songs by the former and also some delightful little songs by the composer Léon Delafosse. The Delafosse settings are to poems by Count

Robert Montesquieu, and these have never been sung in this country. Widor gave Mrs. Low some new orchestral accompaniments for his songs and the singer expects that her American audiences will like all of these novelties. Mrs. Low resumes her teaching today at her residence studio, 205 West Fifty-sixth street. She has received new pupils.

Mme. Marie Rappold, the popular young soprano, has a very busy season before her. Some recent bookings are with the United Singers of New Jersey, October 10; the Brooklyn Arion Society, October 18, and the Buffalo Saengerbund, November 30, and several dates are pending.

The second musicale of Mr. and Mrs. Gerard-Thiers was given at their Carnegie Hall studios Tuesday evening of last week. The pupils who sang were Irving Hall, who has a promising, well placed tenor voice; Miss Rebecca Sprick, a fine dramatic soprano; James L. Smith, a tenor, whose interpretation of his songs won him unstinted applause; Miss Claudine E. Hepburn, a soprano with especially good high head tones; Miss Adele Stoneman, the well known contralto; George Vogel, a light lyric tenor, and Miss Nell Hill, another fine soprano.

Arthur Voorhees has composed a new Te Deum and Anthem for the Rev. Dr. George C. Houghton, rector of the Church of the Transfiguration (Little Church Around the Corner). The Te Deum is in F, and the anthem, which is a setting for the Psalm "Lift Up Your Heads, O Ye Gates," is in the key of E flat. Both compositions will be sung at the morning service on All Saints Day, November 1. The composer has written an orchestral part for the anthem, and at the first performance an orchestra of fourteen will assist the choir.

Ruby Gerard Braun, the violinist, now Mrs. de Laet, is devoting much time to her instrument, and recently played Svendsen's "Romanze," Wieniawski's "Romanze" from the Concerto, and a manuscript composition, "Hungarian Songs," with that fervor and musical manner associated with her. A pleasant souvenir is the "Wedding March" written for her by Clara A. Korn.

E. Presson Miller has removed from 601 and 602 Carnegie Hall to Suite 1013 in the same building. Here he will have better facilities for his musicales, which were always well attended.

Miss Henriette Weber returned from her vacation last week, passed pleasantly at her old home at Columbus, Ohio. Today Miss Weber enters upon her new work at Miss Mason's School, Tarrytown, N. Y. Besides piano she will have classes in other studies.

Miss Amy Murray, the Scottish recital soprano, sang at the musicale given at the country home of Mrs. Edwin Gould, at Ardsley-on-the-Hudson, Saturday afternoon, for the benefit of the Home for Crippled Children at Tarrytown, N. Y. Miss Murray accompanied herself on

the clarsach, or ancient harp, and charmed the large audience. The Misses Kieckhoefer and McKenzie Gordon assisted in the program. About \$1,000 was cleared for the worthy charity.

George Sweet is back at his old studio, 489 Fifth avenue. Mr. Sweet was one of a few teachers who had many pupils during the summer, most of them from out of town. For the autumn and winter he will have his time well filled, as he is receiving many applications.

Elbert Hubbard, the editor of the Philistine, and his musical director, Von Liebeck, will give a combined lecture and Wagner cycle October 25 at the Manhattan Theatre. The program promises to be interesting.

Under the direction of Alexander Lambert the New York College of Music formally opened its twenty-sixth season yesterday with the largest class it has ever had. The students come from twenty-one different States.

Ludwig Breitner's Art.

BIARRITZ, France, September 25, 1903.

LUDWIG BREITNER aroused great enthusiasm by his playing at a recent concert in the Casino here. In his performances of the Schütt Concerto and the Schubert-Liszt "Wanderer" fantasia the pianist displayed all those qualities of his art that have caused Frenchmen to refer to him as the successor of Rubinstein. Exquisite and profound sentiment with the virile parts of the manly artist, these Mr. Breitner possesses in equal measure, and with such a combination it is possible for him to charm any audience. The French critics referred to his technique as "dazzling," and they seemed as much impressed by his touch and rare powers as an interpreter.

At Dieppe Mr. Breitner appeared at a brilliant concert given in the Salle des Fêtes. By request Mr. Breitner played the same works at the concert in Biarritz, and with both scored a real triumph. He was recalled ten times after the Schubert-Liszt fantasia. Musicians spoke of his playing as masterly, for it embraced the delicacy that Frenchmen love, with the sonority, dignity and keen insight that are demanded of all pianists who have arrived.

An Edward Irving Darling Memorial.

MRS. FLORA ADAMS DARLING, of Washington, D. C., has presented St. Peter's Church, Mount Clemens, Mich., with a painting of the "Crucifixion," in memory of her son, Edward Irving Darling. Mr. Darling, who was a talented musician and composer, died at Mount Clemens, February 13, 1894. The picture, which is by George B. Matthews, of Virginia, will be officially presented Friday, October 9, that being the anniversary of the birth of young Mr. Darling. Sunday, October 11, the picture will be unveiled and the musical service for that day will include Darling's anthem "De Profundis." Addresses will be made by the Hon. William B. Matthews, of Washington, D. C.; the Hon. Edgar Weeks, Member of Congress from Michigan; the Rev. Cornelius J. Kennedy, and the Hon. John Quincy Adams, of New York.

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Mr. Harper's recital was an evening of delight.—*Herald.*

Mr. Harper has a truly remarkable compass.—*World.*

Mr. Harper's recital was one of the few successful ones.—*Musical Courier.*

Mr. Harper's technique was faultless.—*Press.*

Mr. Harper is the best "Messiah" basso that has appeared here in years.—*New York Press.*



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AMONG the soloists engaged for this winter by the Philharmonic Society are Reisenauer, Thibaud, Aus der Ohe, Bispham, Maud Powell and Schumann-Heink.

A NEW YORK newspaper says that the way to break the stony silence of the Sphinx is to get her to the opera!

THE popular concerts of the Berlin Philharmonic Orchestra began on October 4. There are three of these concerts per week, Tuesdays, Wednesdays and Sundays, and the price of admission is 19 cents. This is the same orchestra that plays at the ten annual Nikisch concerts.

AMONG the artists who will give concerts in Berlin during October and early November are: Ansorge, Reisenauer, Frederick Dawson, Lamond, Sanda Droucker, Waldemar Lütshg, Dr. Wüllner, Petschnikoff, Raimund von Zur Mühlen, Arthur van Eweyk, Lula Mysz-Gmeiner, Rosa Olitzka, Susanne Dessoir and Thérèse Behr.

FREDERICK R. STOTZER, the young organist of the Old White Church, in Bushwick avenue, Brooklyn, recently disappeared from his home, and has not yet been found. Stotzer's parents say that the nineteen year old boy has gone West "in search of fame and fortune." This is rather a bitter blow for the organists who remained behind in Brooklyn.

THE New York Sun discovered last week that Hermann Zumpe, the famous Wagner conductor, died in Munich on September 4. This news was received by cable from THE MUSICAL COURIER's representative some six hours after Zumpe's death, and published in our next issue, that of September 9. The Sun heads its communication "Foreign Notes of Real Interest." The music reporters seem to have fallen on evil days.

IMPORTANT New York concert dates already announced for October and November are: October 30, Wetzler concert, with Thibaud's début; November 2 and 4, Adelina Patti concerts; November 5 and 7, Boston Symphony Orchestra; November 13 and 14, Philharmonic Orchestra; November 17, Sembrich recital; November 18, Maurice Kaufman début; November 20, Thibaud recital; November 21, Wetzler concert; November 28, St. Mark's Hospital orchestral concert.

ACCORDING to the Minneapolis Tribune, Signor Bottega opened the second part of a performance of a Richard Wagner concert by the Banda Rossa with a march of the Knights of the Holy Grail, and this march, according to the Minneapolis Tribune, has "weird nuances and phonic changes." The editor probably meant telephonic changes, the numbers no doubt having been changed on the telephone after he had left the booth. After this Signor Bottega played the "Song of the Evening Star," which, presumably, was also from "Parsifal," as a trumpet solo. Now, what is the use of producing "Parsifal" in New York when we can hear it in Minneapolis for 10 cents, or, at the most, 25 cents? And, moreover, have its "weird nuances and phonic changes" thrown in to boot. What a

beautiful musical land we are living in! Why should Europe not have its fun with us when it comes to serious questions and matters of art?

THERE is an unconfirmed rumor that Joseph Hellmesberger, the famous Vienna conductor, is anxious to come to America. The report gains a semblance of truth from the fact that Hellmesberger was recently concerned in an unpleasant affair which dimmed his prestige in Vienna, and earned him a severe beating at the hands of the proverbial irate father.

THE concert stage of America has been, ordinarily speaking, a dull place for the average auditor. It is given over chiefly—if the truth is not too brutally frank—to longhaired solo fiddlers and classically inclined orchestral musicians. They insist on playing to elders and to their unhappy children, who are taught to hate music by being dragged to the hall to be musically educated, intensely solemn compositions, eminently fine, but musty with age and trying to all but highly musical ears." This is noble talk from the New York Herald, America's representative daily newspaper. The paragraph shows a fine sense of musical appreciation and a high standard of artistic appraisal.

"THE Modern Musical Mass" is the title of an article by the music reporter of the New York Tribune. "The Modern Musical Mess" is a subject that should be nearer his heart, for he has helped to create it in New York. What is this new ecclesiastical "graft," anyhow? There must be a hook somewhere. Annotations for church concerts, program notes for church singers, thematic pamphlets for churchgoers, Sunday school lectures on music, or revised editions of choir books? We hate to be suspicious, but it was the music reporters themselves who taught us to believe that in the musical columns of the daily press there is nothing for nothing. We have not yet discovered the new Senegambian in the woodpile, but when we do we shall publish our find, for we have promised our constituency to show the business relations that exist between certain daily newspaper music reporters and the musical interests of New York, and we will not rest until we have kept our promise fully and driven home the truth to the youngest musician in the farthest hamlet. We are encouraged to believe that we are performing a public duty because of the hundreds of commendatory letters received in this office since we published our first exposures.

A SAN FRANCISCO monthly publication quotes a paragraph from THE MUSICAL COURIER and offers some apt comment.

This is the quotation:

"The press made rather a big fuss lately when the artist Jean de Reszké asked \$4,000 for a single evening's performance. Recently in San Francisco the artist, James Jeffries, received some \$35,000 for thirty minutes of actual performance. There seems to be no outcry this time."

And this is the comment:

"Not much! The San Francisco Examiner went even farther. It sent its musical critic to the symphony concert in the afternoon and to the prize fight in the evening. The critic was ashamed to sign his name to the symphony concert to which was devoted about a quarter of a column, but he did not object to have his name appear in large letters with his report of the prize fight extending over several columns. It goes without saying that the report of the prize fight was better than the criticism of the symphony concert."

The difference between New York and San Francisco seems, after all, to be merely a matter of distance.

"Parsifal" and Sentiment.

IT will be observed that in this discussion regarding the proposed performance of "Parsifal" in this city it is urged that the performance is a matter of public policy for public benefit, that it is to be given as a result of an artistic impulse for the purpose of giving the American people an opportunity to hear the greatest work of the immortal Wagner. It is denied that it is a money-making scheme. This is, therefore, purely sentimental, if true. If it is to be given not for the purpose of declaring dividends, nor for making a success of the stock company which controls the opera at the Metropolitan; if it is to be given for the purpose of educating the Americans who have no opportunities or means to visit Bayreuth to hear "Parsifal"; if it is to be given for such an æsthetic reason, it is purely sentimental. For the sake of this sentiment, therefore, another sentiment is to be invaded and outraged, a sentiment that controls the people at Bayreuth, the heirs of Richard Wagner, who are actuated by a sentiment to follow his commands and wishes—this latter sentiment is to be put aside and considered of no consequence in view of the sentiment here to give "Parsifal" for sentimental reasons. Cosima Wagner has refused a money offer from here because to resist the "Parsifal" desecration is a sentiment with her. The sentiment here to give Wagner's "Parsifal" is so strong that money was offered to the owner for her privilege of performing it. Indeed, never before has sentiment in America been so powerful as to call for an impetuous offer of money for the purpose of making it effective. Those who offered the money probably were prepared to lose thousands of dollars for the purpose of educating the people of America in "Parsifal." Most noble Americans are we! We are willing to purchase a sentiment. Our views of sentiment are so elevated, so transcendently and marvelously pure, that we are willing to buy it for cash and then sell it for cash to get the money back. Has Europe ever reached an altitude of emotional sincerity that can compare with this? Talk about art in Europe! Has anyone ever starved himself for the sake of art, and in that act reached a sublimity of soul as represented by us Americans who, with cash in hand, cross the ocean to purchase a sentiment; and then, subsequently, sell tickets to sell the sentiment—tickets representing something like a \$20,000 house on each occasion? If there were any sincerity on our part we should have said to the owner of the sentiment in Europe: "Respected Madame, the desire of the American people, of our dear public in New York, so burdened with its Wall Street agitations, its rapid transit, its Tammany Hall coups, its race track betting, its baseball season, its pugilistic encounters and its railway deals—the feeling to counteract these effects is so intense a desire with us, and our love and regard for Richard Wagner and his genius is so immense, and our appetite and longing to hear his last work is so overwhelming with us, that, as an evidence of our national generosity, particularly in the field of operatic music, we are urged to offer to you herewith the net profits which we shall gain on the production of 'Parsifal' in this country, deducting from the gross receipts exactly those amounts which should be charged to the performances of the work. There is no desire on our part whatever to make one cent profit, for that would be contrary to our national spirit. Money! There is no desire on our part, whatever, to make money. We are impelled purely and simply by sentiment and the desire to hear the work of the late master, because we are

so poor that we cannot go to Europe to hear it. Steamships which leave here for Europe each week are loaded down with poor Americans that have no money whatever to go to Europe with. The rich ones in this country are so engaged in accumulating additional wealth that it is impossible for them to spare the time to go to Bayreuth to hear 'Parsifal.' The pawnbrokers are so loaded down with pledges that the rich people here have no chance to put their diamonds into hock, for could they but do this you may be sure, madame, that they would make no effort whatever to rob you of your inherited rights, but would, if possible, walk to Europe to hear 'Parsifal,' their intense desire to take in the spiritual benefits of this work being so great that they could not resist it, as is essentially shown in this proposition."

Even such a respectable paper as Harper's Weekly (shades of the late George William Curtis fend us!) states in its issue of October 3 that "it is not the planning of a sacrilege," but that "the management is abundantly justified in ignoring Wagner's intention"; and the paper furthermore says, "That it is incredible that a masterpiece of creative art should be held as the exclusive property of a fifth rate German municipality." That is right, perfectly right. It should not be the property of a fifth rate German municipality that owns it legally; but it should be taken by a first rate American municipality because it might have an opportunity to escape punishment in appropriating it. That is to say, we thieves have not even the merit of taking any chances of being arrested. If we thought we could be arrested for stealing we would slink away; but having the protection of the law, or the possibility of the protection of the law, we rob and advertise it. That is another sentiment, another glorious American sentiment. There is no reason, whatever, why this should not be so when you look at Wall Street every day. When we see some of the most renowned men of this country associated with robbery, it affords sufficient ground for every Tammany philosopher to feel proud when he takes the contributions of dives and gambling houses for the purpose of enriching himself. From the moral and æsthetic points of view, the Tammany thief, and the theatrical thief, the political thief and the hold-up thief are much stronger personalities than those of Wall Street, especially the hypocritical Wall Street thief who assists in robbing the people of millions of dollars in one week, and then gives \$200,000 or so to a college, or hospital, as a set-off or perhaps to a church to condone his acts. That is the way we are doing, that is the sentiment with us. It is the new sentiment; it is the 20th century American sentiment. It is not the American sentiment of the patriots of America; it is not even the American sentiment of the men even that fought for the liberation of the negro in our Civil War: it is the pure sentiment of the 20th American century in America, and it is justified by Harper's Weekly.

True, there is not a Tammany Hall at Bayreuth; there are no dives and gambling houses in the neighborhood of the Festspielhaus; there are no knockout drops used in the vicinity of the Festspielhaus; there are several German restaurants near the Festspielhaus, because the German in his national customs has his national drink which is advocated by those even in this country who are opposed to the strong drink of the saloons; but we are not going into a temperance question here. Even if the Metropolitan Opera House were surrounded by saloons, that would not militate against the perform-

ance of "Parsifal" if it were not stolen by us Americans. If people want to hear "Parsifal" and then leave the Opera House for an hour's recreation to drink whiskey afterward, that could not be used as an argument against the production of a work that belonged to us; but it happens that the argument has been advanced that, because there are several restaurants near the Festspielhaus, "Parsifal" can consequently be produced here without any moral effects against the creator of it and his heirs; and therefore we would not be surprised to see Harper's Weekly, and other papers, advocate that the national drink of America should now be encouraged more than ever because "Parsifal" is going to be produced without the consent of the owners. Our sentiment is to offer money for the purchase of a sentiment. Therefore, our sentiment to prefer whiskey to beer is justifiable as a sentiment that prefers beer to whiskey; but it must be understood that there is no beer sold in the Festspielhaus. In our "Festspielhaus" on 39th Street there is a "Tea Club" in which highballs are consulted after the acts, and frequently during the acts: in fact, there is a coterie of opera house supporters who visit the opera house for the purpose of drinking highballs under the inspiration of musical strains. In the scene of the Holy Supper they will find a magnificent stimulus to rush to the bar and drink in communion. It is part of our system here, as Dr. Richter calls it.

The Press and "Parsifal."

It is, of course, very natural for other papers all over this country to support the position taken by Harper's Weekly, when Harper's Weekly does so. To take the position of Harper's Weekly and claim that, because Bayreuth is a fifth rate municipality, New York has a right to appropriate "Parsifal" because it may possibly be permitted to do so on account of the absence of protection under the law, as Harper's Weekly is urging it, is but an incentive to all other papers to follow the moral standard of that publication. It is good logic for us Americans! So long as we want to do a thing and we can find a chance to do it, why should we not do it as long as we are urged by sentiment? After all, there is nothing greater than sentiment. Sentiment is the life of our people, and therefore we must not respect it in other people.

The Philadelphia Press, however, is a little more modest. It says, in its issue of September 30: "Just under what legal right should Cosima Wagner interfere under the circumstances is not clear." That is the position for a newspaper to take. It is a little different from the New York World's position, which in its October 1 issue says: "The applicants for injunction are not even able to present a copyright as a practical accompaniment to their pleas of sentiment." The World probably would not be astonished to find that we Americans would attempt to produce "Parsifal" even if it were copyrighted. Does the World not understand that if there were a copyright the pleas would be entirely different from what they are? There have been cases in this country where performances were given when there was copyright protection. It does not surprise anyone very much that we Americans should insist upon producing something which is copyrighted by foreigners. Why, we have made millions of dollars by stealing copyrights; millions and millions of dollars have been made by us Americans by stealing European copyrights; we do not mind that. We steal railways—

why should we not steal copyrights? If we steal the money of the people in bulk, why should we not steal copyrights? We are a United States *Steal* Corporation in this country. We steal everything we can get hold of. The indicted officers of our Post Office Department are charged with belonging to a steal corporation. Why, we would make Chinese corruptionists and the Russian bureaucratic thief blush as bunglers if we could initiate them into the mysteries of our system here—especially the old system of stealing copyrights. The New York World must understand that it is not a question of stealing this particular copyright, because that is an old thing here. It is an entirely different plea so far as we can understand it and read it, but we do not understand the law—we only understand the facts as we see them and hear them. We know that the New York World is filled every day with important items regarding thievery and political corruption and Wall Street robbery and the gambling in the communities. It is doubtful if the New York World could exist as a very successful journalistic institution if we Americans did not offer such immense opportunities for such interesting news to fill its columns; but that little, pusillanimous item of stealing copyright does not amount to anything; we are adepts in that. Now, we are going to find out if we are adepts in another direction, for sentimental reasons, of course. What does it amount to in stealing a few million dollars' worth of copyrights? It is impecunious pocket-picking as compared to Wall Street stealing; that is to say, if we are to believe the editorial articles of the daily papers that are continually accusing Wall Street of being a nest of thieves and national thugs, protected under our beautiful laws here. If, for sentimental reasons, we can purchase legislators, if we can steal legislative action, why should we not, for sentimental reasons, offer to purchase sentiment too? Why should we not offer to Frau Cosima Wagner our clean American dollars to use a sentiment? Incidentally, we will state here that the people who are interested in "Parsifal" when they visit Europe live in the famous hostleries of the large cities and summer resorts on the other side. That is because they are full of sentiment. Last summer Cosima Wagner and her children paid a visit to Lucerne. They lived in a little place called the Villa Tivoli, where they charged her about \$10 a week for each one. Upon the return home they stayed at a little hotel in Munich called the Hotel Marienbad. At Lucerne you could not find these people at the Schweizerhof or at the National; and in Munich you could not find them at one of the big hotels such as the Vier Jahreszeiten, but in a little hotel where the rooms are 50 cents a day. Probably this is due to sentiment. The fact is that these people have no money because of sentiment.

If Frau Wagner wanted to stay at the big hotels of Lucerne, if she had a desire to stay at the big hotels of Lucerne and Munich she could readily do so by disposing of "Parsifal." She makes no money out of "Parsifal" in Bayreuth, but she could make hundreds of thousands of dollars every year by selling "Parsifal" to the capitals of Europe and America; but she refuses. Not on the Wall Street principle, however, and hence while her friends in Wall Street can live on yachts and in palaces in Europe, she must go to a little pension in Lucerne and to a cheap hotel in Munich with her children. And the people of this country are surprised at the labor unions and strikes and socialism and indications of anarchism! Is there any reason why the great mass of people in this country should not doubt the hypocrisy of the claims put forth by the wealthy classes that they are working in the interests of the laboring man? What can the wealthy people of America expect? What can the boxholders of the Metropolitan Opera House expect. What can the stockholders of the

opera company which is to produce "Parsifal" expect? They are not appealing to the strong and healthy spirit of the American people. No one trusts in their pretenses that this is a sentimental action, for everyone knows that it is purely a business speculation. The company which is organized to conduct the opera is a private business speculation connected with real estate speculation and with other side issues. No one questions that; but the people who are identified with these matters should not for one moment believe that the healthy American sentiment takes any stock whatever in the pretenses of sentiment. Nearly every newspaper now before us claims that the management is getting "a great deal of advertising." That means, of course, that "Parsifal" has been enormously "advertised." Why has it been "advertised"? So that people can hear "Parsifal" free of charge. Where are the free seats for the poor students, if it is "advertised"? Where is the guarantee that the speculators may not ask \$20 and \$30 for seats if it is "advertised"? Why is it all "advertising"? But that is also sentiment, we must not forget it. The management is "advertised" for sentiment.

The Brooklyn Eagle states in its issue of Saturday a week ago: "Can't we hear 'Parsifal' just once, or a dozen times, without being called thieves, rascals, lawbreakers, infidels?" Why, certainly, you can hear it if you go to Bayreuth. Richard Wagner said so himself, and he certainly had some rights, and he had a perfect right to will these rights to his heirs. If his heirs would agree to the performance of "Parsifal" here we would also have a perfect right to go and hear it without being called thieves and rascals. The hearers are not the ones who are called thieves and rascals, anyway, and those who projected and who propose to give it are not called thieves and rascals. We, the American people, are the thieves and rascals. The world and posterity and history will not select any individuals in this case, but will hold the American nation culpable and responsible for this breach. It is only part of the obligation that rests upon us. There are about 75,000,000 people in America, and there are about a dozen of these people interested, pecuniarily, in the success of "Parsifal," and for the sake of these dozen, and those that are now brought forth as accessories for the sake of a few dollars that will flow to them, the whole American nation will be called thieves and rascals. If we go back into Greece and Rome and Egypt and Assyria, we will find the same thing. The small number of men who committed rascalities in history are always represented as the specimens, as the types of the nation. The nation is responsible for their production and the nation must bear the blame and accept that responsibility. We Americans are the thieves and the rascals, because out of our system this manifestation occurs.

When the historian of the future who writes about music and art in America in the 20th century discusses this matter he will not name the manager, he will not name the Board of Directors of the company which is to produce "Parsifal," he is not going to mention the Metropolitan combination, he is going to mention the fact of its production under these circumstances in the United States; and then he is going to make his deductions from it. The only way in which posterity can secure a judgment or an opinion of the qualities of a nation, of its moral position, comes from what is done and created through its types and the types are the products of the nation, or of the country. The writer of the editorial article in the Brooklyn Eagle is one of that type. He can afford to let this thing pass over as a humorous episode. He does not see the seriousness of it, but his name will not appear in history as an evidence of the manner in which the people of the United States accepted this robbery, and calmly and quietly looked upon it as a matter of course. His-

tory takes totalities; it works in groups; it bases its deductions upon the results of the cycles in their product, in their resultant. If a great moral agency like the Brooklyn Eagle can look upon this question as a humorous situation, it does not affect the history and the standing of the American people in the estimation of the world, for then that is an evidence of the condition of the moral standard.

The Denver Press says: "All Americans cannot go to Bayreuth. Then let the glory of Bayreuth march out to the American metropolis," and it is said by that journal that the performance of "Parsifal" in the little German township could not possibly be as fine as that in New York. Of course this is said long before the proposed performance is to be given here, which means to say that the Denver Press has already been inspired by the New York performance. It knows in advance that it is surely to be better than that of Bayreuth. This editorial wisdom is based therefore upon the theory that if we cannot rob a man when he comes to visit us, we must go to his home and steal what he has, and get it in that manner. If we Americans cannot go to Bayreuth, why the only way to get Bayreuth is to bring it here. It is not a question of Bayreuth's consent. What has Bayreuth to do with it as the Denver Press goes? Of course Bayreuth owns it, it belongs to Bayreuth, and the man who created it left it for Bayreuth, but then we have nothing to do with the creation, or we have nothing to do with the owner. So soon as we make up our mind that we Americans want it, why we go and take it. We have a Declaration of Independence which says that all men are free; it says that they are equal also; but it says in particular that all men are free. It is demonstrated. When the English come over here and say that we must be taxed without representation we say, "No, and we can prove it to you that we do not believe in that because we make ourselves free; but we do not only consider and make ourselves free, we declare that all men are free." Suddenly we get an opportunity to grab the Philippines and all the men in the Philippines and the women and children, and we say to them: "Yes, that was all right when it applied to us, but now it applies to you. We declare that all men are free when it means our freedom, but when it is your freedom you can declare it, but we do not take any stock in that. You can declare as we did once that all men are free, including yourselves, of course, but we cannot see it in that light. You belong to us. We will make laws for you. We will protect you. We will send our troops to your country and see to it that you are protected. We will take it; it is ours." That is our declaration of independence; that is to say, we are so independent of all ethical and moral tone that, if it is a question of making money, or owning anything, or getting anything, we take it because it proves our independence. We do not care for anybody—we simply go and do it. Our 20th century Declaration of Independence says: "Yes, Richard Wagner stated it as his wish and command that 'Parsifal' should be given in Bayreuth only, but we in America want to hear it. Now, while we learn that Richard Wagner said so, it does not make any difference to us so long as we want to hear it, and we want to make some money out of it, and therefore in order to prove that we are independent and that our declaration is solid and no bluff, we take it. What are you going to do about it?"

There was a man in this city of New York whose name was Tweed and he once said: "What are you going to do about it?" Even though he individually was punished, his system continues to this day and his system says, "What are you going to do about it?" The political situation in the city of New York says today, in fact in all directions: "What are you going to do about it?" The people who propose to give "Parsifal" say: "What are you going to do about it?" And the question for every respectable

American is this: "What are we Americans going to do about it?"

Texas.

In all this mess of sophistry which we see in the daily press and in all this indifference to a moral right, comes like a ray of sunshine an article from a paper called the Chronicle, published in Houston, Tex., and we recommend it to the editors of many of the daily papers in our large cities. It says regarding Cosima Wagner:

"What her legal rights are depends upon what unraveling the lawyers and the court are able to make of the tangled web of that portion of our copyright law, if any there be, which is applicable to the case."

"Herein is a great defect of American law. It is no excuse for us that the laws of other countries are no better if as good as ours. Our duty is to lead, not follow, in legal reform as well as in every other kind of progress of civilization. Where there is a moral right there ought to be a legal right. Sometimes legal rights and moral rights coincide. But there are legal rights without moral rights. These are sins of commission of the law. And there are moral rights without legal rights. These are sins of omission of the law. If Mrs. Wagner has a moral right she should win her case. The wish of her husband being proved, her moral right turns simply on whether or not, granting that she has no technical international copyright to protect her, she makes money out of the Bayreuth monopoly. If not, copyright or no copyright, she should win her case; if so, no American court should sustain an illegal money making monopoly."

If we could place ourselves in the moral altitude which is expressed in the foregoing extract, we would not today be in the position of defendants with Frau Cosima Wagner as a plaintiff. She would not be compelled to resort to law at all; and no one would attempt to produce "Parsifal" if the people of this country, as represented by the element that is figuring in the papers continually in Wall Street and in politics, could appreciate the foregoing article. The masses of the people who know nothing whatever about the "Parsifal" contention are healthy, otherwise we could not have such editorial articles as the above written and distributed. But those who are interested in these money making schemes, particularly here in New York city, can find no footing whatever in such an appeal. They will throw this aside and simply resort to the courts or ignore the courts through trickery and device.

The Lafayette (Ind.) Courier, of the 26th of September, has the following comment to make, which is also interesting:

Prince Ferdinand of Bavaria is also opposed to the production of Wagner's "Parsifal" in America, declaring that it would be "pietätlosigkeit" to do so. Although there has been much discussion and somewhat acrid contention with reference to the propriety of producing "Parsifal" in a country like this, where musical culture is yet in the sickly stage of incipency, few have believed that the result would be as bad as Prince Ferdinand apprehends. However, most theatrical managers have a wholesome fear of pietätlosigkeit, and this may cause the promoters of the enterprise to reluctantly abandon it as a concession to the æsthetic natures of Emperor William's haughty and sensitive subjects.

It will be seen that it strikes a very important view in stating that the musical culture in this

country is still in a sickly stage of incipency. With the 75,000,000 people here we would like to remind the Lafayette Courier that it is not out of the way in its deduction, from the fact that there are in this whole United States less than 500 orchestral players engaged in the performance of classical music in their orchestral bodies as a source of annual livelihood. The members of some of the orchestral bodies that play classical music exclusively are also engaged, during certain periods of the year, in playing dance music, &c., and the total number of players in the United States today who make their living through the source of classical orchestral music does not number 500 men. We doubt if there is anything like that number. Therefore, we are in a sickly stage of incipency. The æsthetic natures of the Emperor William's sensitive subjects are not more developed when it is compared to our condition here? No? Certainly, a country in which there are probably a hundred cities where there are permanent orchestras playing classical music all the time represents an æsthetic spirit which cannot be derided here or ignored with sarcasm. That sarcasm may be due to ignorance, and then of course it is rudeness, because there is a very slight difference between sarcasm and rudeness.

There is no demand whatever in this country for "Parsifal." The advertising scheme is created with a limited circle of fashionable people here who desire to hear something which they know nothing about whatever, and it is doubtful if those who are at the head of the project here know anything about the music of "Parsifal," even when they hear it; and so this hypocritical pretense of producing "Parsifal" for the sake of educating the people, or for their artistic delectation, is so ridiculous as to create only with everyone who knows the inner secrets of the New York musical situation smiles and grins at the complete absence of the sense of humor that our people display.

When we see a paper like the Indianapolis News stating that "a man like Van Rooy is one of the greatest living artists," and "his Wotan is considered grand in its dramatic tonality and exquisite throughout in detail; his farewell scene is especially dramatic"—when we see a statement of that kind in a daily paper in a city like Indianapolis, with its several hundred thousand inhabitants, it illustrates how great the desire must be to hear "Parsifal." "Dramatic tonality"! Probably it is a rheumatic tonic to which the Indianapolis News refers; and "the exquisite detail of Wotan," and then—"his farewell scene"—Van Rooy's farewell scene! When a paper publishes such nonsense about music and then essays to discuss the ethical and artistic questions of "Parsifal" it becomes interesting—very.

A Serious Moment.

Whether "Parsifal" is a passion play or not, the fact remains that it symbolizes scenes from the New Testament, such as the Holy Communion, the Last Supper, Good Friday, the Baptism of the Saviour, and the washing of the Saviour's feet by Mary Magdalen. Whether it is a passion play or not must be decided by those who are competent to enter upon these polemics; but the fact remains that the symbolism of the New Testament are the basis of the music drama and that no one who reads it or listens to it can help being impressed with the atmosphere of these great events. It may be called mystical, and this probably helps to create this effect. Jesus of Nazareth is present in the play through the desire of Richard Wagner to

impress, through the character of Jesus, purity and salvation. These Christian emblems have remained to this day the very foundation stones of that faith.

By a strange coincidence, brought about probably through the fact that their persecutions have forced them into this channel, the men who are engaged in presenting this play in New York city are Jews. It shows the energy of character and the intelligence of those people that, notwithstanding all their persecutions, they arrive at a condition that places them in the foreground in many of the pursuits which they have been compelled to adopt; and yet it happens that this Christ play, this music drama in which Jesus is the central figure, spiritually and artistically, is to be placed before a Christian community by Jews. The management is controlled by a Jew, the President of the stock company is a Jew, the backers of many of them are Jews, and the conductor of the music drama is a Jew. There are a good many employees in the opera house identified with this production who are Jews. It is impossible to avoid this reference, and how can a reflection be avoided? This is not a time for Jews to be employed in any kind of business transaction in which the Saviour of mankind is to be a drawing card. The rabbis of New York city are the ones to look upon this thing with the seriousness which it enjoins upon them. They will at once see the gravity of the situation in view of certain contingencies. There is a Jewish population in this city of some 700,000, and the great bulk of them are orthodox. Among them are many people who have fled from persecutions, and they do not care to have any persecutions generated in this country, especially when a business motive can readily be proved. "Parsifal" is to be sold for admission tickets. They will be high priced; or even if they were low priced it would make no difference; the principle is the principle. It is a business proposition. The men and women who play are paid. The orchestra is paid. The opera house is hired; the tickets are printed and sold; the money is handled, and the statement belongs to the stock company for its own private use. It is not necessary to publish it or to give any money to anyone out of the profits. If it is not profitable from a monetary point of view, it may be considered profitable from a managerial point of view on the basis of advertising and all kinds of notices, and these certainly will be attributed to those who are engaged in this scheme. We call attention to this in time because it is an exceedingly serious moment. This is a Christian woman and Christian children who claim the right to this work, and they have made no money out of it. A Christian man wrote it, who died poor and in debt, although he could have made money out of it, just as his heirs now can make money out of it. The money which is to be made out of it finally is to be made by people who are not Christians and who can claim no sentiment of affiliation or of religious solicitude for the Christ idea, and if that prevailed with them they could not even contemplate the production of "Parsifal" in New York. Artistically, no doubt, the Jews may enjoy "Parsifal" to a degree equal to others, but from the spiritual and religious points of view they can have no sympathy with it, no matter how much they may attempt to force themselves into that kind of an attitude. The intellectual Jew of the 20th century is free from prejudice, but from the religious and hereditary points of view, as well as from the theological point of view, "Parsifal" appeals entirely to the Christian world. The Christian world will therefore be asked to

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THE NINETEENTH SCHOLASTIC YEAR

Began September First.

contribute the money in this speculation of which Christ is to be the central figure. *That is the very thing which Richard Wagner wanted to avert.*

It is this very contingency which presents itself to the people in the city of New York and to the musical world that Richard Wagner foresaw and wanted to prevent, not as played in New York locally but generally with respect to all communities. He did not want Christ made the central figure of a speculative opera performance, and for that reason he wanted to hold it in Bayreuth in an atmosphere free from speculation and from "graft," as we call it. The editors of the daily papers who are today treating this question of "Parsifal" humorously, who are attempting to disregard an offense which will appear as a blot on the pages of American history, are the very ones who will soon turn from this attitude and come out for a protection of "Parsifal" against this inroad. It may not be a sacrilege today as it appears, but when given it will be a most momentous infringement upon the moral law of Christianity, and the editors of the daily papers cannot ignore that. Much as they are indifferent, having no solicitude whatever in their treatment of this "Parsifal" case in connection with the ethical question, throwing it aside and considering it as a business proposition and a great racket at the Metropolitan Opera House—at the moment when they realize that here is a speculation handled and controlled by men who have no possible affinity or sympathy for the action itself as it is to take place on the stage, they must come to the rescue of Christian morality and Christian religion and stop this thing, and even before they do it the rabbis will do it and the Jewish press will do it.

We foresee in the presentation of "Parsifal" a good, substantial and logical reason for the beginning of an agitation which may lead to such serious results that those who are responsible for it will never be able to justify it. This is said in the sense of a warning, in the kindest spirit, because it is probable that that particular phase of it has not been considered or thought of. After this issue of THE MUSICAL COURIER no one will be able to excuse himself on the basis of ignorance that he did not understand the situation. People who are not actually in sympathy with the Christian religion have no right whatever to utilize anything connected with the subject of Christ for the purpose of making money, or for the purpose of appearing in any guise which can be impugned as a money making one. Nor should they even for one moment permit themselves to be advertised at the expense of the Christ.

THE MUSICAL COURIER publishes this week a complete account and exhaustive study of the forty-sixth annual Worcester Festival. The New York Tribune, the New York Sun and the New York Staats-Zeitung (contrary to their custom of other years) contained not one word of news about the festival. This attitude on the part of a portion of our daily press has occasioned no end of comment in local musical circles. Of course, the inference to be drawn is obvious, and it has been drawn very generally and very decidedly. Evidently the festival committee had no use for annotated programs, programmatical annotations, lectures, histories of choral singing and of oratorio, biographies of the members of the chorus, and "revised and fingered editions" of the compositions to be sung and played. What a selfish, arbitrary, ignorant, naughty committee it

was! But now it has been punished, and will know better in the future. It is a strange state of journalistic affairs in this city which permits music reporters to vent their personal spite and prejudices by withholding news from the columns of their papers. Do the managing editors know this? Do they understand the business complexion of the music reporters' stand in this matter? Do the newspaper proprietors permit this personal aggrandizement at the expense of journalistic honor and local news enterprise? Or, mayhap, the Worcester Festival did not advertise in the New York dailies? But no, perish the thought! Surely our daily press is neither so vile, vituperative nor venal as to be influenced in its news and critical columns by its advertising department. Only weeklies do such things!

Whatever the cause of the silence on the subject of the Worcester Festival, the musicians of this city are gossiping busily, and the trend of the gossip is all in one direction. This business of mixing commerce with criticism, as exemplified by some of the local daily newspaper reporters, has started some talk so evil that we would blush to repeat it. Dear, dear! these be dark days in the musical affairs of New York. However, in the meantime there is a better era coming, and THE MUSICAL COURIER continues to give the world news where the dailies are unable or unwilling to procure it.

ABOUT ten years ago, after the performance of Rubinstein's biblical opera "Christus" in Bremen, Theodore Habelmann, who is always interested in the operatic field in Europe and America, endeavored, with the co-operation of the late William Steinway, to have "Christus" performed in New York city. Despite all the efforts of Mr. Steinway, the work could not be produced here on account of the Christian sentiment prevailing. Representations were made to Mr. Steinway that it would be an offense to produce on the stage here any opera or play in which Christ was a central figure. It is quite likely that if "Parsifal"

could be produced here now it might very well be followed by Rubinstein's "Christus." All the costumes and scenery made in Munich for the production of "Christus" and intended for New York are now in a storage warehouse in Breslau, Germany. The latter consist of over 300 Oriental costumes manufactured of the most costly material.

THE Wagner monument celebration in Berlin turned out to be a fizzle, exactly as THE MUSICAL COURIER predicted some weeks ago. The Wagners were not present at the unveiling, and the concerts were made ridiculous by the withdrawal at the eleventh hour of several well known singers, composers and conductors. Our Berlin representative was present at the celebration, and his account of the proceedings is now on its way to this office. The whole episode will long leave a bitter after taste in the musical world, and is sincerely to be regretted. Will the name of Wagner never cease to cause strife and dissension? It is a curious link in the chain of fate.

Agrees with Mr. Decsi.

To The Musical Courier:

I was with great pleasure that I read the article of Max Decsi, vocal specialist.

What this gentleman says in "A Hint for Vocal Students" is absolutely correct. I agree with him in every sentence he says. It is a sad fact that the key to the perfection of right tone placing is possessed by so few, and the science of teaching the noble art of song so little understood. In thought I shake hands with this gentleman, who does not hesitate to give his opinion so openly to the world in regard to the method and understanding of voice building of one of our world renowned vocal teachers—Mrs. A. Spanuth, voice specialist, "The Highlands," New York city.

Celia Schiller Back from Europe.

CELIA SCHILLER returned from Europe last week, having spent the entire summer abroad. She studied with Pugno in Paris, and played with success in Paris, Geneva and other cities. Miss Schiller has a very large following in this city and vicinity, and her class will be larger this season than in previous years.



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The Maine Music Festival.



THE seventh annual Maine Festival was done very much after the usual program last week by the Maine Chorus, the Maine Symphony Orchestra and a number of well selected artists, under the direction of William R. Chapman. Readers of THE MUSICAL COURIER will recall with interest the plan on which these festivals have been carried out for the past half dozen years by Mr. Chapman. The State is very large, with truly magnificent distances, some of which are traversed with no great comfort. The original plan for holding one great festival for the entire State was found impracticable for this reason. Even the most enthusiastic singers could not travel 400 or 500 miles under local conditions and spend the greater part of a week at work, nor could the drilling of the choruses be done with any degree of adequacy in so widely spread a field. The result was the two headed system, giving a festival in Bangor, which is the centre of the Eastern State, and then transporting the whole aggregation to Portland, 150 miles west, where, in the metropolis of the State, the concerts are repeated and sometimes added to in varying degrees. Mr. Chapman has fathered this important work, having accomplished the seemingly impossible task of awakening the latent provincial musical taste by first developing the provincial voice. Few members of his choruses, who number well on toward 2,000, have often heard the greater compositions properly done. They came to him from the smaller musical centres of an essentially simple and democratic society wherein the local music teacher was the Delphic oracle and brought home from New York once or twice a year some infusion of new ideas to bolster up the season's work.

This has made the problem intensely interesting—and singularly delicate. Mr. Chapman found himself but little understood at the start, and was not infrequently embarrassed by the inexperience of a people who, having for all previous time been a law and a standard unto themselves, were quick to resent the suggestion that the world could offer them a better way of doing things. I think that part of the problem was by all means the more difficult and delicate, because until prejudice could be overcome the Maine voice remained quite willingly silent. Afterward, it could not sing enough.

Hence, the Maine Festival, more than any of the others in the country, is a study of what can be done with the natural, untrained voice, caught early from the wilderness and licked into shape before it has had time to become diluted with the traditions of the outer world. We were born seven years ago. We are a history in miniature of choral music.

Judged by the chorus results, therefore, there is not the smallest question that the seventh festival was the best of all. Indeed, fine as the previous years have been, there are no comparisons between the voice singing of those times and the results attained at the concerts this year. Mr. Chapman gave a short festival in St. John, New Brunswick, using the same artists whom he shortly brought into Maine. There were concerts in Bangor, in the immense auditorium, built rather overconfidently in the never to be realized expectation that the eastern end of the enterprise would be financially successful; and then the five concerts in Portland, which constitute the actual, ultimate festival in Maine. The artists were David Bispham, Lillian Blauvelt, Louise Homer, Edward Johnson, Francis Archambault, Corinne Welsh, Ruby Shotwell-Piper, Percy Hemus and Felix Fox. The chorus numbered about 600 singers and in the orchestra there were an even fifty men. The audiences were of good size. The Bangor concerts did not pay; probably those in Portland came out even.

The chorus had some rather difficult work, judged by its own standard. Mr. Chapman's fondness for Tschalkowsky, now one of our traditions, gave the singers the passionate "Russian Legend" and "Pater Noster," while the fine fervor of "The Heavens Are Telling," from "The Creation," was by all means one of the best things of the series. The chorus carried its burden of Nevin's cantata, "The Quest," and carried it with success; while in Verdi's "Manzoni Requiem," which constituted the fourth concert, the best of its work was done, if the best is to be measured by delicacy of appreciation and that keenly intelligent attitude which, after all, make good singing first, last and all the time. From the audience's standpoint the third concert, which was devoted entirely to a concert form of the opera "Faust," gave the chorus its best opportunity in the song of the soldiers in the fourth act. Of course, the familiarity and comparative simplicity of the work added to the effect on

the general mind; but I am not so sure that from even the most critical standpoint we are not justified in holding that it did mark the high tide of our success. Certainly, for precision, for boldness in attack, for the glorious swing of a good team driven well, for the mesmeric acuteness of connection between director and choir, for dash, for depth, for the best of the things we train choruses for anyway—I consider we need not be laughed at for claiming "The Soldiers' Chorus" as the best thing we have done in our first seven years of music.

The orchestra had the usual variety of work, selected without logic from the widest possible range. The festival opened with the overture to "Oberon," and went on through Bizet's minuet, "L'Arlesienne," the familiar "Lenore" symphony, and the no less intimate "Danse Macabre," Reinhold's Minuet and Fugue, the overture in "Tannhäuser," Handel's Largo, and two works of Tschalkowsky, the "1812" overture and the "Marche Slave."

These works were received with genuine pleasure by the audiences, and indeed all of them were sufficiently well done. Last year I had words here with Mr. Chapman because his orchestra was overbrass. I do not now know the exact proportions of his forces for the seventh festival, but, judged by the results, he has plainly remedied the difficulty—if it was a difficulty. Certainly he was better off in strings and reeds, while he had wind enough and dynamics enough for the stray bits of Wagner, and even in the "1812" there was no trouble in giving the adequate effect even to a work of such tremendous demands. This lightening of noise was noticeable in the performance of "Faust," when the orchestra's work was of the most gratifying quality. The men had a great deal of hard labor, particularly in the "Requiem." They were obliged to respond to a good many encores of an indifferent sort, while the audiences let the "1812" go by with scant notice, though it was really the great instrumental work of the festival. Mr. Chapman's skill in this number was noteworthy, and should be appreciated even by those who consider the orchestra a necessary evil in the music festival.

The solo singers brought out varying degrees of pleasure and rebuke, with not very much of the latter and most of that founded on some excuse. In St. John the entire company got into a series of draughts, and came sneezing down to Maine much unfit for making melody. Some of the Bangor concerts were seriously set back by these indispositions, and even in Portland there were traces of it. Mrs. Shotwell-Piper had no opportunity, for instance, to show her powers. In Bangor she sang under evident difficulty, and did not make a good impression. In Portland she was frequently excused, though in the "Requiem" she appeared and sang exceedingly well indeed, in spite of the burden of laryngitis.

Mr. Bispham sang Pagner's address and the "Song to the Evening Star" at the first concert, of which he was the principal figure. He sang delightfully and with a fine regard for tonal, musical and dramatic effect. The audiences gave him any amount of applause. He sang Iago's passionately diabolical mock credo in "Othello," and the song for the page in "Falstaff," both with the fine, resounding tones which have made him famous. In a group of four English songs following he made still further advances toward his audience, and when in encore he sang "Drink to Me Only With Thine Eyes," he found still further favor.

Lillian Blauvelt appeared as the Marguerite in "Faust." Her exquisite soprano seems higher and sweeter than ever. It has lost something of that girlish charm which marked it ten years ago, but it has added brilliancy and a marvelous, birdlike flexibility and lightness of tone which few others have attained. Possibly Madame Blauvelt is the ideal Marguerite. Certainly she is naturally made for the part, and there is a lack of winsome women on the singing stage. Her singing was really suppressed acting, and in the deliciously demure passages of the first act, through the tragic scenes of the opera to the pathetically beautiful lines of the last, her art was given its proper scope for the first time in Maine, where she is indeed an idol of the whole people.

Felix Fox, the pianist, appeared in the second concert with three parts of the Grieg Concerto in A minor (op.

16), and in a brace of three numbers, Mendelssohn's Study in B flat minor, Chopin's Nocturne in F major (No. 1 in op. 15), and a trifling waltz programmed as "Wine, Women and Song," which should not have been programmed at all. His playing was notable in a good degree for his admirably clear technic and the quality of his tones, upon which he has apparently made a particular study, and with great success.

Percy Hemus, a baritone from which a great deal can be expected and who acts as well as he sings, made the best of following Mr. Bispham quite closely, and was heard to advantage both in the "Faust" and the Requiem. In the opera he was not always ready for the ultimate demands of his part (Valentine), but as this limitation had disappeared on the closing night of the festival, it may safely be set down as the inevitable laryngitis imported, duty free, from St. John the week before. During the last concert, having sung uncommonly well, Mr. Hemus gave as encores some pretty little humorous songs which he selected with such good taste that they did not in the least offend the musical proprieties.

Corinne Welsh was the Siebel in "Faust," and sang the role with a powerful contralto, which indicated several reasonably good qualities. Edward Johnson's tenor was superb. He sang in the sixth festival under trying circumstances and quite unknown, but created such an impression that Mr. Chapman brought him back this year to sing the title part in "Faust." His voice is strangely suited to the role, high, liquid, full of warmth and color, and backed by a tremendous temperament—in every good way the exact thing for the highly romantic requirements of the work. Whatever of virtue there is in purity of tone and depth of artistic sense within, Mr. Johnson possesses it in a degree which will land him about as high as he cares to go.

Louise Homer sang on the closing night of the festival, with an aria from "Le Prophète," the song for the page in "Les Huguenots" (which blooms eternal after all, it seems). As to Madame Homer's voice, its luscious contralto was heard to supreme advantage in her main numbers, and she was recalled over and over again by an audience which did not fail to note the majesty of her tone, the elegance of her presence, the fine attitude, full throated tones and perfect breathing, which marked every line of her work.

In general, something can be repeated of the chorus results, the high excellence of which surely marks the seventh festival as the best Maine has had. Concerning the range of the programs little need be printed. I think there is reason for doubting the wisdom of devoting an entire evening to one class of music—of so distinctive a type, for instance, as the Verdi Requiem. Except on special occasions and at seasons which are in themselves explanatory, no one concert in Maine should be given to oratorio. However artistically correct Mr. Chapman's judgment may be here, we do not live by art alone, and his pardonable pride ought to be trimmed a trifle and the programs of the eighth festival modified in this respect. The performance of "Faust," wholly experimental, was a complete success in spite of the fact that much of the program had to be cut. That could have been avoided had the no encore rule been insisted on. The management of the concerts was good in all particulars and the chorus showed less disposition than before to constitute itself an impudent and uproarious applause factory for the gratuitous glorification of sundry personages on the stage. Some day the chorus will learn dignity enough, or have it taught, to consider itself a part of the performance and not of the audience, and will relieve us of the exceedingly doubtful exuberance which prevents anything like an honest expression of sentiment on the part of the real audience which has paid its ducats to see the show and bought therewith the right to nod or frown concerning what is offered in return.

But, after all, there must be more praise for the great things than fault finding for these small defects. I suppose there may be two opinions as to the "defect" part of it, too. It was an artistic triumph. Probably it can be taken as a standard of the Maine music temper for the future. The enthusiasm of our early youth has burned well out. Maine is maturing musically. We know what we want and what we do not want. One of the wants is an eighth festival as good as the seventh.

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Shanna Cumming, Bertha Cushing Child, Louise Homer, Harold Bauer, Ellison van Hoose, Herbert Witherspoon, Albert Quesnel, Robert Blass.

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PROGRAM OF THE CONCERTS.

FIRST CONCERT.

Wednesday Evening, September 30.
Felix Mendelssohn Bartholdy.

"ELIJAH."

Soprano, Shanna Cumming; contralto, Bertha Cushing Child; Bass, Herbert Witherspoon; tenor, Ellison Van Hoose.

SECOND CONCERT.

Thursday Afternoon, October 1.

Symphony in C major.....Schumann
O Don Faule (Don Carlos).....Verdi
Louise Homer.

Death and Transfiguration.....Richard Strauss
(First time in Worcester.)

Overture, Midsummer Night's Dream.....Mendelssohn

THIRD CONCERT.

Thursday Evening, October 1.

Edgar Tinel.

"FRANCISKUS."

Soprano, Shanna Cumming; tenors, Ellison Van Hoose and Albert Quesnel; bass, Herbert Witherspoon.

FOURTH CONCERT.

Friday Afternoon, October 2.

Symphony, From the New World.....Dvorak
Concerto in G minor, No. 2, for piano.....Saint-Saens
Harold Bauer.

Waldweben (Siegfried).....Wagner
Overture, Sakuntala, op. 13.....Goldmark

FIFTH CONCERT.

Friday Evening, October 2.

Overture, Oberon.....Weber
Aria, Voir Grisélidis (Grisélidis).....Massenet
(First time in America.)

Symphonic Sketch, Noël.....Chadwick
(First time in Worcester.)

Cavatina, Se pel rigor (La Juive).....Halévy
(First time in Worcester.)

Robert Blass.

Rouet d'Omphale.....Saint-Saens
Aria, O, prêtres de Baal (Le Prophète).....Meyerbeer

Louise Homer.

Suite No. 3, in G major, op. 55, Theme and Variations.....Tchaikowsky
Selections from Die Meistersinger.....Wagner

Pogner's Address.

Robert Blass.

From act III—Prelude, Dance of Apprentices, Entrance of the Masters, Chorus of Greeting, Walther's Prize Song, Finale.

Soloists, Ellison Van Hoose and Herbert Witherspoon.

THE CONCERTS.

As was to be expected, the chief interest at the "Elijah" performance Wednesday evening centred in the soloists. They were well chosen and well prepared. Herbert Witherspoon, who sang the role of the Prophet, was en rapport with the spirit and the letter of his music. He sang practically from memory. It was grateful to observe that he tempered the "dramatic" exigencies of the part with important vocal and musical considerations. He completely eschewed the rant with which some basses of recent years have seen fit to invest the character of Elijah. The Prophet was no more a fanatic than other men of his time who believed fully and strongly in the Divine revelation. Witherspoon made the Elijah earnest, impulsive, and at times austere. He limned the man with a mission, but with a mission God given. He portrayed the true early prophet, faithful and unflinching, but always dignified and never vindictive. Witherspoon's "Call Him Louder," delivered in ringing, resonant style, was a frenzied appeal to the godless rather than a mockery of the prophets of Baal. The opening strophe, "As God the Lord of Israel Liveth," was an index to Witherspoon's consistent interpretation of the entire "Elijah" music. Like the artist he is, this excellent basso realized that in an oratorio the effect must be produced purely by vocal means and not by semblance of action or other inartistic and extraneous paraphernalia. This seems almost a primary proposition, but some modern oratorio singers seem to be trying hard to forget it. After all, Mendelssohn might easily enough have made an opera of the rather scanty dramatic material in "Elijah." He preferred to cast it as his weakest choral work, and as a choral work only it must be conceived and exposed by the singer. In "Is Not His Word Like a Fire?" and in the familiar air with 'cello obbligato Witherspoon had further opportunity to display his large vocal resources, a display that was at all times legitimate and gave unmistakable pleasure to the large audience.

Mrs. Shanna Cumming was a worthy partner to Witherspoon. Particularly in the Widow's scene with Elijah she held her own with taste, tact and distinction. Her large experience in oratorio has given her rigid routine and fixed poise. She calculates her vocal and musical effects with nicety, and overlooks neither the de-

tails of her score nor its relation to the performance as a whole. She was eminently satisfactory to the musical listener in the Queen's episode with the people and in the final "Hear Ye, Israel." There was no doubt of the attitude of the audience, whose admiration found convincing expression after "What Have I to Do with Thee?" Ellison Van Hoose, the tenor, made the most of his small part of Obadiah. The recitative "Ye People, Rend Your Hearts" and the broad cantilena "O Man of God" allowed Van Hoose to reveal all those advantages of voice and style for which he has been so often praised in the columns of THE MUSICAL COURIER. The Van Hoose organ is a lyric tenor of purest ray serene, and it seems to be growing from day to day in volume and compass. The occasional "nasal" quality complained of by some critics is the right sort of tone in the right place. Van Hoose knows why he applies it, and the intelligent listener knows full well that it is necessary where certain effects are intended in difficult combinations of vowels and tones. Mrs. Bertha Cushing Child, the contralto, had a rather thankless task, which she performed creditably.

The weak spots in the "Elijah" performance were the chorus and the conductor. To be sure, the three or four particularly ticklish moments in the score were passed without any serious mishaps, but the trained ear detected slips, inaccuracies and haltings that should have been drilled out of a chorus which has had so much rehearsing and so much actual experience in public performance. The chorus had plenty of enthusiasm, but it lacked discretion. Often noise was substituted for sonority, and stiffness for stability. The delivery was constrained and unreal. There was no freedom, no elasticity, no vitality. The singers hung with almost painful insistence on the end of the conductor's baton, and seemed to lack both individual and collective confidence. For this, of course, the main fault must not be ascribed to the chorus. Their enunciation was indistinct. The tenor department was downright bad. The contraltos were husky. The sopranos were the best part of the chorus, and redeemed the whole performance to some extent by their excellent work in the finale. The conductor was inclined throughout to drag the tempi almost interminably, a circumstance that robbed the Baal episode and the "Behold, God the Lord Passed By" of much of their spirit and character. In a letter to his brother (quoted in the festival program book) Mendelssohn wrote about his leading of the first performance of "Elijah" (at Birmingham, England, in 1846), that the work lasted exactly two hours and a half. This was without "cuts," of course. The Worcester conductor's tempi lengthened the Wednesday performance to very nearly three hours—and there were liberal cuts! The wealth of nuance and the finer shadings and gradations of which the "Elijah" score is capable in the hands of a great leader were to a large extent passed by. Stridency took the place of vim and vehemence of breadth. The conductor seemed content to present the mere framework of the composition without any authoritative attempt at the working out of intricate detail. He was successful in accomplishing a good "attack" and he kept his chorus in remarkably good tune. The orchestra, fresh from its summer engagement, sounded boisterous and lacked in finesse and balance.

At the second concert a large audience put in its appearance to listen to a well chosen symphony program. The leader, well known as an excellent quartet player, gave an unpretentious and on the whole mildly pleasant reading of Schumann's C major Symphony. His orchestra, of which he was formerly the concertmaster, did not waste much tissue in its conventional performance. These players have been so well drilled that only a conductor of masterful personality, a representative man and musician like Richard Strauss, or Nikisch, or Emil Paur, could ever hope to lead them a hair's breadth from the path of rou-

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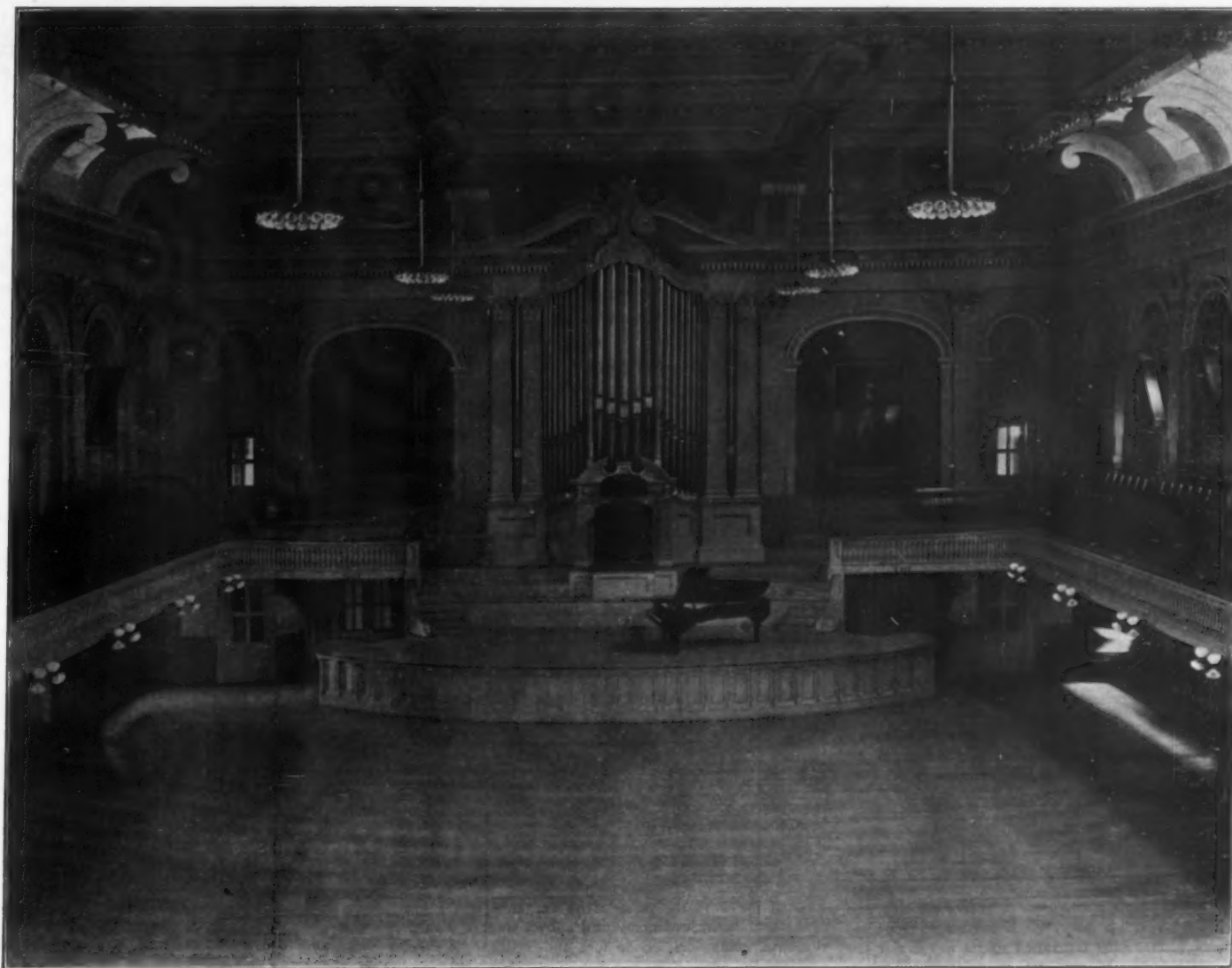
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tine and tradition. Under their former comrade the Boston Symphony men settled themselves comfortably in their seats and played the C major Symphony as one might hear it done by the orchestra of Halle, in Germany, or Trieste, in Austria.

The performance of Strauss' "Tod und Verklärung" was inconsequential. The conductor has played it often under Gericke, and the men are thoroughly familiar with the score. The rehearsals for this monumental music were cursory. The leader left out nothing that Gericke does, and put in nothing new. He was very busy with the score, indicated few cues, and left the matter of climaxes largely to the taste and convenience of the players. The result was acceptable but not especially noteworthy. In the Mendelssohn music there were slips which should not have occurred in a first class orchestra, and would not have occurred under a first class leader. Mme. Louise Homer, a contralto, sang a Verdi aria with much haste and with a throaty vocal quality that left much to be desired.

On Thursday evening a small attendance wisely rebuked the committee which had made the mistake of choosing for performance Tinel's ill balanced and tiresome "Franciskus." This work needs no detailed description at the present moment for THE MUSICAL COURIER discussed it analytically when it was performed in New York (1893), in Boston, in Cincinnati and in Berlin. "Franciskus" was received with enthusiasm ten years ago, more for what the work promised than because of any great merit of its own. Since then we have become thoroughly familiar with the style in oratorio that seeks to combine modern orchestration with Gregorian harmonies, that seeks to blend Wagner and Palestrina, and to soften with sensuous tone colorings the cold formalities of early Catholic counterpoint. It is a picturesque process, but it is no longer new. The first part of "Franciskus" is rich hued and vital, vivid and real. The second and third parts, however, degenerate into prayerful music of the most conventional kind, long spun out and replete with tiresome and utterly superfluous repetitions. The score was shortened considerably by the choral conductor, but even this concession failed to win the audience. The work was received coldly, critically, and with noticeable ennui. Ellison van Hoose carried off the vocal honors. He sang the part of Franciskus with earnestness and conviction. In the "Ballad of

Poverty," and in fact throughout the whole opening section, the voice might have been tinged with a little more sprightliness and animation. The accents of agony and resignation came too soon, before the gay Francis had quite realized the change within himself. Van Hoose received rousing applause for his splendid singing of the "Love Hymn."

Herbert Witherspoon had one snatch of song wherein he made a profound impression. It was the unaccompanied bit of the Watchman, "The Streets Are Silent." Mrs. Cumming repeated her success of the "Elijah" performance and sang the angel's lines with tasteful tone production. The second tenor had a small role which quite suited his small voice. In the singing of the chorus and in the beat of the conductor there were no more virtues and no more defects than at the Wednesday concert.

On Friday afternoon Harold Bauer was the absolute, the unquestioned "star" of the symphony concert. In Saint-Saëns' G minor Concerto he found the medium through which he played himself warmly into the hearts of his listeners. There are about Bauer an intimate charm and a sense of security that bring his art spontaneously across the footlights. He never misses his artistic aim. His methods are refined, musical and sure. His delivery is sincere, but never brusque. He is the thinking artist always, but he has warmth of temperament sufficient to make his playing more than merely cerebral. Bauer's technic is brilliant and it sounds brilliant. His tone is sensuous and richly colored. He has superb repose, that most necessary adjunct of all musical art. Bauer's popularity was acclaimed in no uncertain measure, and after several urgent recalls he played Liszt's D flat Study as an encore. Bauer's appearance was, all things considered, the main feature of the entire festival. In the Dvorák Symphony the orchestra and the conductor did much better work than at the Thursday symphony concert. There were more precision, more willingness and more spirit. The Wagner and Goldmark numbers again showed the lack of warmth and of spontaneity to which Mr. Kneisel has accustomed us in his quartet playing. The "Waldweben" was precise and correct, but it had no atmosphere.

At the last concert of the festival the most ambitious undertaking was the "Meistersinger" excerpt, in which Witherspoon and Van Hoose covered themselves with

glory. Robert Blass made no visible impression, the chorus was passably good, and the operatic inexperience of the conductor became apparent in his abuse of the tempi and his misadjustment of the dynamics. Van Hoose sang an effective aria from Massenet's "Grisélidis," wherein he displayed some excellent high tones. Mr. Blass disagreed with the orchestra in his solo aria, and a breakdown looked inevitable for a moment. The conductor saved the situation with cleverness and dispatch. Madame Homer sang an operatic excerpt and a prearranged encore. Chadwick's "Noël" is a well scored fragment, melodious and pretty. Saint-Saëns' genial symphonic poem was played with airiness and grace, and had to be repeated. The work of the strings was especially noteworthy. At the close of the "Meistersinger" chorus, which marked the end of the festival, there was no audible sigh of relief, but a general sense of relaxation and contentment could be felt. The audience was tired, the chorus was tired, the conductor was tired, but everybody seemed supremely happy. The music over, chorus, conductors, soloists, committees and critics promptly fell to speculating about the financial outcome of the festival. A favorable result is generally expected. The audiences were large and expenses not so heavy as in former years. All things considered, the musical part of the festival was neither highly distinctive nor of surpassing interest.

A SERMON ON THE FESTIVAL.

The Text.

The forty-sixth annual Worcester Musical Festival has come and gone. For it nobody is the gladder, sadder, or wiser. In its train the festival has left the same questions, the same problems, the same misgivings. Whatever the financial outcome of this year's venture, little new experience will have been gained. And also, whatever this financial outcome, no real or lasting or even apparent artistic progress has been accomplished.

Firstly.

Each and every recurrence of the time honored festival has brought with it discussions on the uses and abuses

of musical festivals in general and of the Worcester institution in particular. Sometimes these discussions have been merely warm, at other times acrimonious, and at least twice impressively serious. The ground over which most of these battles were fought—before and after the festival—has become familiar to all those who follow from other motives than merely curiosity the state and development of music and of musical conditions in this progressive country. These persons have watched the doings of the Worcester Festival since the days when it was merely a precarious experiment. And some of them claim that it has never been and is not now anything but an experiment.

Secondly.

There are in every community, large and small, many cliques in matters social, financial, local, political and artistic. In its own community the Worcester Festival has naturally enough been the storm centre for many historical clashes between all these varying factions. The forty-six years during which the Worcester County Musical Association has lived fortunately gave all the disputing parties ample opportunity for at least one year of power each, and for a full test of all their many plans, policies and experiments. There have been at the helm of festival affairs men conservative, men progressive, men musical, men with savage breasts unsoothed by music, men practical, men visionary, men rich and men poor, men liberal and men penurious, men bigoted and men catholic; in short, men of all kinds, persuasions, sorts, beliefs, standings, professions, opinions, policies, abilities and theories. There have been endless changes in the chorus, programs, soloists, methods of advertising, systems of guarantee, amount of working capital, manner of inducing attendance, prices of single and season tickets, and in the dates, duration and number of the concerts. And there have been tried three conductors.

Thirdly.

It is logical to assume, therefore, that the Worcester Festival as it stands today is in the very flower of its maturity and represents the best possible musical achievement that the city could put forth, its supreme effort in the line of what the citizens and committees consider a modern, up to date music festival, high class in performance, representative of New England progress and accomplishment in music, educational in scope and effect, satisfactory to musicians—the critics do not count—and a source of enjoyment and benefit to the townspeople who foot the bills, and to the town wherein it is held. We know that no pains had been spared to make the festival of 1903 a memorable one in the history of the Worcester County Musical Association, for in the publication issued by the management (Festival Bulletin, September 1), we read:

"It is no secret that last year the management was disappointed at the lack of public support and at the lack of interest whether the festival continued or not. Many people, however, were determined that this cherished and valued Worcester institution should continue, and, after consultation of the management with public spirited citizens, plans materialized to give one more chance to the public to say whether it wishes an annual week of music. In planning this festival the management kept in mind, from beginning to end, that the public should be suited. The number of concerts has been cut from seven to five, because people said seven consecutive concerts wearied them to excess. The price of season tickets has been reduced from \$7 to \$5, because people thought \$7 was too much to pay for music that would have cost fully twice as much in any other city. The price of rehearsal tickets has been reduced, because there was an urgent popular demand from people who could not afford to attend concerts that they might have some share in the good things offered. Popular taste, so far as it could be discerned, has had its share in the formation of the program, and singers who are well liked have been secured to present works that are deservedly popular. * * * It remains for Worcester to say whether it wishes a music festival. This is a crucial year. If support is cordially and generously offered, the Worcester music festival will continue to lead all Ameri-

can festivals; if support is half heartedly offered, the Worcester Festival will soon be but a name. Which shall it be?"

Fourthly.

A few questions, then: If the people of Worcester did not care last year "whether the festival continued or not," why should they care this year? Can the pulse of the public be truly gauged by a method which includes the auction sale of tickets, ceaseless solicitation of guarantors and possible purchasers, and sensational exploitation (in past years) of certain artists known as "stars"? Does not the fact that many people insisted on a 25 cent rate for the public rehearsals prove in what estimation a symphony concert is held by the citizens of Worcester? Does Worcester "lead all American festivals," and what

Worcester produced even a good brass band, or does a horrible aggregation of iron throated and ill tuned players assemble each night in the curb before the Worcester Theatre and blow discordant ragtime melodies in order to fill the galleries of the itinerant "show"?

Eighthly.

Once more: "What then, in all the forty-six years of its existence has the Worcester Festival done for music in Worcester, in New England and in the United States?"

Lastly.

If none of all these things has been accomplished by the forty-six Worcester festivals, let us regard then what actually has been done.

The musical season of Worcester annually has been



THE COURT HOUSE, WORCESTER.

and where are these festivals which Worcester leads? And last, but not least, would it be a musical detriment to the community of Worcester if the festival were really given up and soon became but a name?

Fifthly.

It seems safe to assume that the Worcester Festival was given and is given primarily to benefit the city of Worcester. Now, one "crucial" question, to crib a word from the Festival Bulletin: In all the forty-six years of its existence what actual musical good has the festival accomplished for and in the city of Worcester?

Sixthly.

In all the forty-six years of its existence it has produced or induced how many well known singers, pianists, violinists, composers, conductors and cellists?

Seventhly.

In all the forty-six years of its existence has the Worcester Festival made the city of Worcester more musical than other towns of its size? Do the people of Worcester support recitals and other concerts in their city by out of town artists? Is Worcester considered a musical town (from the box office point of view) by these artists and by their managers? Do visiting artists call the city of Worcester a musical city, as they would call Boston a musical city, or New York, or Chicago, or San Francisco, or other cities that have not had forty-six annual music festivals? Are the people of Worcester, individually, more musical than the people of other American cities of the second class? Has Worcester established any music schools of national significance, or developed any teachers of extraordinary ability? Are the schools and teachers of music that do exist in Worcester patronized better than the schools and teachers of other cities? Are the schools satisfied? Are the teachers? Are the children of Worcester more musical than the children of Fitchburg or of Stamford, or of Salem, or Lynn, or Back Bay, or Tucson, or Kalamazoo, or Seattle? Are the musical services at the Worcester churches better than in other cities? Are its choir singers better, individually, in this town that has had forty-six annual music festivals? Are the orchestras in the theatres of Worcester better than in the theatres of Indianapolis? Are the musicians in the orchestras of Worcester men who were born and bred in Worcester? Has

crowded into three or four days in early September. At once the potentialities of the Worcester public have been exhausted. After the festival there has been little interest and less money for other musical enterprises. The concerts given by the local music club have been regarded much in the light of a necessary evil, and such support as has been begrudged to these concerts came only after a prodigious process known as "hustling." The unfortunate club members who have tried to sell concert tickets in small towns are unwilling to admit that their lot is easier than that of a peddler or a book agent. The Worcester festivals have been to Worcester what opera at the Metropolitan Opera House has been to New York. Individual effort has been discouraged, if not crushed outright. The one great enterprise held the centre of the stage, and to it led all the musical avenues of the town. By engaging "stars" and foreign artists, local endeavor has been tacitly rebuked and in a certain sense rendered ridiculous. Worcester annually has put on its best Boston clothes, gone to Mechanics Hall twice a day for half a week, and gaped and stared and yawned through several long winded oratorios and symphony concerts. Worcester has poured large sums of money into the pockets of out of town musicians and artists without getting the best that this money might buy. Worcester has had only second class leaders at its festivals. Worcester has produced since the year 1865 only three works by the greatest of all choral writers, Johann Sebastian Bach! There have been given his "Eine Feste Burg"—sung at school picnics in Germany—and the Christmas oratorio! Worcester never has realized how lamentably it lags behind such a community as Bethlehem (Pa.), for instance, where the chorus is able to sing almost every Bach work from memory, and where quiet "festivals" are given from time to time without "stars," without any garish advertising, without guarantors, and without resounding boasts and bluster. Worcester has annually produced several hundred singers who, parrot like, repeated the musical phrases that had been dinned into them carefully, and promptly thereupon Worcester had considered and proclaimed itself the city that "leads all American festivals." Worcester has had to reduce the number of its concerts from seven to five, and the price of admission (to the public rehearsals) to 25 cents. Worcester was on the point six years ago of



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giving up its festivals forever, and last season again faced a deficit of \$2,000. Therefore —

It is not unwise to conclude that the Worcester Festival is—bluntly put—a superfluous institution; that it is of no use to the city in which it is held; that it plays no real role in our national musical life; that the energy and money expended on this festival are a detriment to healthful musical development in Worcester; that forty-six years of musical endeavor along the right lines might have resulted in the founding of a municipal or of a permanent private orchestra, of a municipal music school of wide influence, or a municipal opera; and that finally Worcester, like other cities, could handsomely maintain its local singing society and easily hear its three or four Boston Symphony Concerts every season without going to all the trouble and expense of a festival which is no longer taken very seriously in Boston and New York, and which is not properly understood or appreciated even in Worcester.

These impressions of the festival will be unpalatable truths to certain persons in Worcester, and it is no easy task for the writer to reward with unpalatable truths the courtesies and consideration which were shown him by the Worcester management. But no one will deny readily that conviction is better than convention, and that praise which is insincere might be more pleasant, but by no means so useful in the end, as denunciation which is honest.

FACTS, FIGURES AND FUN OF THE FESTIVAL.

Irreverent musical souls aboard the late train for Worcester on Wednesday evening were vastly amused during the wait in Springfield at the spectacle of a Salvation Army band parading about near the station and flying to the breeze a banner bearing the suggestive device: "Turn back ere it is too late." Festival visitors are fearless folk, however, and no one turned back.

All the festival soloists were in Worcester on Wednesday, with the exception of Harold Bauer, Robert Blass and



THE CITY HALL, WORCESTER.

Madame Homer. This trio arrived on Thursday, greatly to the relief of the conscientious committee.

Mrs. Shanna Cumming managed to escape the artful newspaper reporters, who are a veritable plague in Worcester. Most of the other artists were guilty of interviews that read like the advertising pamphlets of their managers.

Several doors from Mechanics Hall a railroad agent exhibited in his show windows a sign reading: "Now is the time to take a vacation." A sly joke, but unintentional.

The receipts at the Monday rehearsal were \$450 and at the Tuesday rehearsal \$250.

The Bohemian and the Worcester clubs entertained during the festival, but fewer familiar faces were seen there this year than last.

There were 1,200 persons at the Thursday afternoon concert and 1,000 in the evening, for "Franciskus."

At the "Elijah" rehearsal, on Monday evening, more than 2,000 persons applied for admission, and several hundred had to be turned away.

The Springfield Republican finds that Tinel's oratorio "Franciskus" is "fine and various."

Schumann's C major Symphony had not been heard in Worcester for ten years. The Saint-Saëns Concerto had not been played at the festivals for twenty-two years, since Mme. Julia Rivé-King's performance in 1881. Goldmark's "Sakuntala" overture has now been done four times in Worcester. Chadwick's "Noël" was heard at a festival of the Hampden County Musical Association in Springfield, Mass.

Arbos, the new concertmaster of the Boston Symphony Orchestra, has formed a string quartet, and will give a concert in Worcester the end of this month.

The erudite musical critic of the Worcester Telegram proclaims as follows to a wondering world: "It is the profound conviction of this writer that no art work of permanent value can be constructed upon the modern design." This conviction may be profound, but also it is very picturesque.

The Friday Morning Club, of Worcester, has thought this a good time for the announcement of its season's plans, and very worthy plans they are. The course of study is as follows: October 7, Chaminade; October 21, Haydn, Gluck, Purcell; November 4, Rheinberger; November 18, MacDowell; November 30, Lalo, Holmes; December 16, Richard Strauss; December 30, Richard Strauss; January 6, Tchaikowsky; January 18, Tchaikowsky; February 3, Beethoven; February 17, Sinding; February 28, Sinding; March 16, illustrated lecture on Russian music; March 30, Arensky, Rimsky-Korsakoff; April 6, Massano; April 20, national dances.

The Springfield Republican says: "There is no doubt in Worcester, as elsewhere, that many of those who patronize the festival do so from a sense of duty, taking no great pleasure in the music." No doubt whatever, most assuredly.

Ellison van Hoose was an old acquaintance for Worcester audiences, as he sang here in the 1901 festival performance of Verdi's "Requiem."

Dvorák's symphony had its first production at the Worcester festivals in 1896.

Wallace Goodrich's name appeared below a cut of Albert Quesnel in a Worcester paper of Tuesday evening. Who is the aggrieved party?

Among the persons who went to Worcester for the festival were the following: Sheldon Weed, Buffalo; Miss Mary Winsor, Mrs. J. M. B. Churchill, Boston; Charles B. Condit, New York; Harold Bauer, Paris; A. W. Moriarty, Boston; William Brill, New York; C. H. Thompson, Norwich, Conn.; George T. Brown, New London, Conn.; F. L. Budlong and wife, Providence; Sidney Homer and wife, New York; F. C. Kinsman, Thomas Tapper and wife, Boston; C. H. Bartlett and wife, Westfield;



BANCROFT TOWER, WORCESTER.

William B. King, Washington; H. M. Matley, B. O. Bel-yea, Boston; H. A. Earle, New York; J. Shepard, Boston; M. Maginis, New York; J. J. Bishop, Springfield; A. M. Curry, Boston; E. C. Perkins, New York; W. H. Perkins, Hartford; H. H. Kirk, New York; M. A. Schaffer, Hartford; R. B. Robinson, Boston; P. J. Grace, Boston; T. B. Trumbull, Hartford; T. E. Kenney, Boston; Henry Cohen, E. E. Robinson, New York; G. A. Andrews, Salem; W. H. Dayton, Arthur L. Tash, Boston; Neil Stalker, Hartford; F. E. Corbin and wife, Boston; A. Silverback, New York; H. R. Turner, Boston; J. D. Haviland, New York; J. H. O'Donnell, Waterbury, Conn.; L. C. Kahl; J. G. Forrest, W. H. Butler, Boston; J. Alexander Brown, New York; E. C. Bowman, New Putnam; Joe M. Walker, Pittsburg; J. A. Phelan, Pennsylvania; Robert Blass, S. G. Reith, H. T. Fink, New York; F. B. Smith, New Haven; N. Hipwood, Laconia, N. H.; Kate B. Lewis, West Bedford; J. A. Woodward, Lowell; Wade L. Morton, W. H. Ferris, H. Child and wife, G. Flood and wife, Arline Fort, Rose Tapley, Beatrice and Andrew Farnsworth, R. G. Carabin, J. W. Conie, T. J. Dowd, Nashua, N. H.; Miss S. G. Wilmarth, Malden; Mrs. A. L. Fisher, Grafton; F. H. Howard and wife, A. H. Tucker, Boston; F. H. Carson, Philadelphia; R. F. Fay, M. L. Sturgis, Boston; G. H. McKenney, Portland, Me.; A. E. Newcomb, Boston; W. E. Hadley, M. E. Hadley, Westfield; W. F. Blackmer, Rochester; James L. Ledever, W. Lewis, J. H. Keating, J. V. Barger, New York; M. O'Connor, F. H. Smart, Boston; E. L. Hall, Holyoke; C. J. Curtis, Meriden, Conn.; Charles T. Wilson, Philadelphia; James Carden, T. H. Holden, Providence; William Weir, New York; John Anderson, Springfield; G. Smith and wife, Putnam, Conn.; J. H. J. Colwood, Danvers; George Ridyard and wife, New York; J. W. Adams, J. H. Eames, C. E. Brown and Henry Fiebelman, Boston.

E. G. Hood, superintendent of music in the Nashua, N. H., schools, attended the festival.

There were not so many Springfield visitors as in the days when the Boston and Albany meetings coincided with

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the date of the Worcester festival, and stockholders used to stop off for a concert or two.

The Worcester Spy's interviewer says: "Mrs. Van Hoose is one of her husband's most appreciative critics." There is a startling circumstance if ever there was one.

Heinrich Schuecker, the harpist of the Boston Symphony Orchestra, was entertained during his stay by the Hon. Stephen Salisbury.

Miss Madeline Boardman, Mr. Goodrich's fiancée, came to Worcester with her mother.

H. M. Ticknor represented the Boston Journal.

Local fashion reporters are responsible for the information that at the "Elijah" performance "Mrs. Cumming wore a gown of hand painted white silk, with overdress of point d'esprit, Janice Meredith coiffure, and corsage trimmed with green leaves. Mrs. Child wore white silk crêpe de chine, with panels of lace in back and front, richly embroidered in and edged with gold lace in Greek fashion. Mrs. Inez Buss Knowles wore a white silk, with small black figure, and strapped with lavender silk. The sleeves were of chiffon, and the neck was finished with the fluffy material."

Mrs. Knowles is the soloist of the Old South Church, in Worcester, and her local friends and admirers felt very much elated over her extremely creditable showing in both oratorios.

Of the five men who started the festival in Worcester, those who organized it in its present form and first planned to present complete works, as is now done each year, three are attending the festival of 1903. They are A. C. Munroe, W. S. Denny, of Portland, Me., and W. E. Chandler, of New Haven, Conn. The other two of the original five are now dead. They were William Sumner and S. E. Staples. The festival idea first found expression in 1858, but did not appear in its present shape until 1863.

Before the festival opened there were 486 season tickets sold at auction, at premiums ranging from \$10 a seat down to 50 cents. This figure is better than that of last year, but it must be remembered that the sale of 1902 netted \$7 for each season ticket while this year the price was reduced to \$5.

The "Parsifal" discussion that has called forth so many absurd criticisms in the Western press seems to be not without the same dire effect here in the East. For instance, the worthy Worcester Spy would have us know that Mr. Blass this winter "will appear in 'Gurnamanz' and in 'Parsifal,' which was given last year at the Worcester festival."

The double quartet in "Elijah" consisted of Mrs. Knowles, Mrs. Gertrude C. Fletcher, Miss Margaretta Logan, Miss A. Mabel Stanaway, George Deane, Louis Black, F. Morse Wemple and Oscar Hogan.

A. W. Snow was the organist of the Festival and A. J. Bassett the pianist.

The Springfield Republican: "This will be the ninth performance of 'Elijah' at Worcester, and the audience should be able to sing it almost as well as the chorus." Sectional jealousy is a dread and darksome thing.

The two railroads that operate in that part of the country which lead to Worcester are the Boston and Maine and the New Haven and Hartford. The Boston and Maine operates 2,281 miles, and the New Haven and Hartford 2,037 miles. The net earnings per mile of these

two roads for the fiscal year 1903 were, respectively, \$4,619 and \$6,088. Thus the total earnings were \$9,509, 489 for the Boston and Maine and \$12,401,256 for the New Haven and Hartford! What's the good of running a music festival?

The "Elijah" performance dragged almost interminably and when, after 10 o'clock, Mr. Witherspoon sang "It Is Enough," there were those in the audience who agreed with him.

There were 400 voices in the chorus and sixty-five players in the orchestra, most of them recruited from the Boston Symphony.

At the performance of "Franciskus" the following notice was inserted in the printed program: "As written by the composer, 'Franciskus' would occupy much greater time in the performance than is usually allotted to an evening of oratorio at a Worcester festival. To bring the work within the limits of the given time cuts have been made, but so judiciously that only in two instances has any musical material been taken out, the cuts being confined to repeated portions of the work, as in verses of arias. The portions referred to are the omission of one scene in part two and of one in part three by which the work is made more practicable for the present performance. These cuts were also made at the rendering of the work several years ago in Boston, as well as others of even greater extent than those made at the present time. The text of some portions of the work which are omitted appears in the official program book of the festival and the foregoing explanation gives the reason for cuts made in the performance."

The "historical and analytical" program notes, sane and sensible on the whole, were prepared by Louis Erville Ware. However, we are surprised to read on page 51 that the first movement of the Saint-Saëns Concerto is "a dazzling piece of work, requiring almost impossible technic, rapid double thirty-second notes in the right hand against slow arpeggi in the left, being succeeded by more and more brilliant double shuffle octaves and chords." "Double shuffle octaves" is a new one in the lean confines of musical terminology, and should be warmly welcomed.

When St. Francis stepped off the festival stage on Thursday evening, he adjusted his white dress bow and said: "Whew! those high tones take it out of one."

The local critics marched around the Richard Strauss number with great respect, sniffed at it, shook their heads, and offered these printed opinions:

"Here is a work of gigantic power, for the spirit bends unconsciously before it, and, abased, enters that realm of divine melancholy wherein to utter mere words would be profanation."

"In writing of a Strauss tone poem, even though it be one which is not accepted as so absolutely unconventional and Strauss like, as others, it is almost a waste of words to offer interpretation."

"It is one of the three tone poems that have caused Strauss and his vivid originality to be much talked of and often imitated. His imitators fall short of producing the effects for which they strive so laboriously, while he is effective as if to be so were the most natural thing in the world."

"It should be quite enough to let music speak for itself. Analyze at will, for in studying the structure of music no well equipped student can go far astray, and the results of his analysis may be helpful to others; but when it comes to finding a meaning in music, even in a work that is frankly

styled a 'poem,' it is decidedly wise to avoid definiteness and dogmatism."

"This is not the place to write of Strauss and his work, as might fitly be done in the case of a smaller composer thus coming before the festival for the first time. Richard Strauss is altogether too big a man to be summed up, even tentatively, in a paragraph."

"The general intent of the music is clear enough, and the interpretation of the details is a matter of little consequence."

Is not that neat for the Worcester critics? To tell the public about Strauss' "Death and Apotheosis" would be "profanation" and "a waste of words"; it is one of the three (!) tone poems that have made the composer famous, and in seeking its meaning one should wisely "avoid definiteness and dogmatism"; Richard Strauss is "altogether too big a man to be summed up in a paragraph," and in an interpretation of his music the details "are of no consequence"! These New England brethren must have been studying the methods of the music reporters on the New York Tribune, the New York Sun and the New York Staats-Zeitung.

Twenty seats were reserved for the local and the visiting press.

Springfield Republican: "Schumann was neither a symphonist nor a master of the orchestra." That settles Schumann.

Main street, from the Bay State House to Mechanics Hall, was the "rialto" of the festival. Men with thick locks and gold rimmed glasses congregated there and told each other how young they were looking and how well they remembered the notable festivals of '58, '62, '65, '71, '83, '87, and '01. Everybody agreed with everybody else that "the good old times" are over, and that "Elijah" has not been sung properly since 1875. Persons who had never attended a festival before 1903 were looked at askance on the rialto and even openly snubbed. A young man who wore a serious look on his face and a score of "Franciskus" under his arm met with derisive smiles and covert jeers as he made his way to the Thursday evening concert. On every hand there was criticism from the "profess," criticism sharp, bitter, sarcastic, witty, brilliant, envious, ironical, analytical, thorough—but very little that was kindly. Cavalier treatment was meted out to everybody and everything connected with the festival. The only persons who seemed to like the music were the people of Worcester and of the neighboring counties, who paid premiums for their tickets. But who are they? The festival is not given for them; it is given for the pot bellied critics from New York, the sour visaged men from Boston, the eminent musical critics of Hampden County and Worcester County newspapers, and lastly, for all those local musicians who are neither conducting, playing, singing, managing nor serving on the board of directors or on any of the executive committees connected with the festival. The public should be made to understand that it is an intruder at these concerts. Festivals are not given to be enjoyed, but merely to be criticised.

Timothee Adamowski and his bride of a month were in Worcester on Friday evening, guests of Wallace Goodrich.

On the rialto: Backenblaser (of the Boston Symphony Orchestra to native musician)—Hello, Jabez.

Jabez—Hello, yourself, Backen; how do you like Worcester this year?

Backenblaser—Grossartig yet. Fewer concerts and bedder beer!

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"Say," said the young thing from East Douglas, at the Friday concert; "I'll bet that pianist is an American, and his real name is B-o-w-e-r." Just then Bauer came on, and mounted the platform. "No," continued the young thing, "he's from the other side after all. No American could bow as gracefully as that."

"What's a musical festival, boss?" asked the gum chewing elevator boy at the Bay State Hotel; "do they all want to be the boss and fight like they do at the political conventions?" The bright lad was informed that he was confusing a musical festival with a musical club.

That elevator boy is daily rising in his profession, to be sure, but he was certainly destined for a better walk in life. When a certain New York critic registered a stentorian "kick" over the desk, at having to pay 3 cents, for a Worcester Gazette, the elevator boy said, with a grin: "Gee! he must have saved up a long while to buy that paper."

A local Worcester news dealer says that he sold more copies of the papers that "roasted" the festival than of those that praised it.

The prices for single seats at the festival concerts were as follows: Wednesday evening, "Elijah," \$1 and \$1.50; Thursday afternoon, symphony concert, \$1, \$1.50 and \$2; Thursday evening, "Franciskus," \$1.50 and \$2; Friday afternoon, symphony concert, with soloist, \$1, \$1.50 and \$2; Friday evening, "Opera Night," \$2 and \$2.50.

Harold Bauer was an interested listener at the last concert, on Friday evening, and he applauded his colleagues mightily.

The hotels complained that their registers were not nearly so full as during previous festival periods.

Franz Kneisel went from Worcester directly to his home in Maine, where the final rehearsals for his quartet season will be held.

The Boston Journal—"Mr. Bauer had to concede a bit from Chopin as an encore." The "bit from Chopin" happened to be the D flat Study of Liszt.

Springfield Republican: "The piano is not generally considered a popular instrument." Is not this rather a reckless use of the large adverb "generally?"

Just before the last concert, Kneisel presented boutonnières to the players in the orchestra and to the male soloists.

The festival deficit in 1902 was \$2,000.

There were about 1,800 persons at the Friday evening concert. This is a lesser attendance than at the "artists' night" last year.

The Worcester Telegram says that "the Shanna Cumming curl was imitated by some of the chorus girls, and was much in evidence at some of the later concerts."

Chas. I. Rice, one of the festival directors, took several of the artists on an automobile trip to all the high schools of the city. Music was made for the students who gave ample evidence of their approbation.

There were between 1,300 and 1,400 persons at the Friday afternoon concert. A large party of normal school teachers and pupils came from Fitchburg by trolley.

In the committee room of the festival management could be seen a large poster, about 6 feet long and 3 feet wide, setting forth the glories of the Worcester Festival of October 10, 11, 12, 13, 14, 1870. The poster makes announcement of "the thirteenth annual session of the Worcester County musical convention." The music was in charge of

"Carl Zerrahn, the renowned conductor, and C. M. Wyman, popular author and director." Two of the soloists were "Mme. Anna Bishop, the world renowned cantatrice, and Mrs. A. C. Munroe, the favorite contralto." There were "four grand concerts and two matinees," the great attraction being "Handel's oratorio of 'Samson.'"

A female member of the chorus fell asleep on Friday evening during Mr. Blass' singing of the Pogner music in "Meistersinger!"

Worcester Telegram: "Dyspeptic or disgruntled newspaper music critics are not welcomed at the music festival. The managers like to see a fair critique of the concerts, but they draw the line at criticism which is considered unfair and hurts the festival rather than helps it. The Worcester Music Festival has not yet reached that stage where any writer can afford to poke fun at it and expect to retain the respect and esteem of the management." Most of the newspaper folk are so filled with respect for and esteem of themselves that they are quite willing to let the opinion of the management go hang.

Worcester Telegram: "Many must have thought of Schumann-Heink while Madame Homer was singing." This is a two edged compliment.

THE ROLL OF ARTISTS.

The following is a list of artists who have appeared at the Worcester festivals since 1872:

Abell, Edith (soprano), '79.	Barnes, Fannie Louise (soprano), '80.
Adamowski, Timothee (violinist), '80.	Bartlett, Maro L. (bass), '81.
Adams, C. R. (tenor), '98, '80, '81, '82, '84.	Bartlett, J. C. (tenor), '82, '84, '95, '96.
Adams, Suzanne (soprano), '01, '02.	Barton, Mme. Blanche Stone (soprano), '75, '78, '85, '86, '96, '98.
Aiken, G. E. (bass), '76, '79.	Barry, Flora E. (contralto), '76, '78.
Albertini, Señor Dias (violinist), '79, '93.	Beaumont, Mme. Antonia Breck (soprano), '93.
Alger, Flora (pianist), '73.	Beaumont, Henry (tenor), '90.
Allen, B. D. (pianist), '73, '75, '78.	Beckett, W. H. (baritone), '79.
Allen, C. N. (violinist), '78.	Beebe, Henrietta (soprano), '74, '75, '76, '79, '82.
Alvary, Max (tenor), '87, '88.	Bendix, Max (violinist), '90.
Alves, Mrs. Carl (contralto), '91, '93, '94, '95, '96, '98.	Bentley, Mrs. W. J. (soprano), '87.
Anderson, Sarah Barron (contralto), '90.	Benzing, Mrs. Ada May (contralto), '91.
Anderson, Sara (soprano), '98, 1900.	Beresford, Arthur (bass), '92.
Archer, Frederick (organist), '82, '83, '85, '86.	Berthold, Barron (tenor), '96.
Aus der Ohe, Adele (pianist), '87, '90, '98.	Bishop, Mrs. Geneva Johnstone (soprano), '90.
Babcock, D. M. (bass), '78, '79, '80, '82, '84, '85, '87, '88, '89, '94.	Bishop, Mme. Anna (soprano), '82.
Bacheller, Willis E. (tenor), '92.	Biapham, David (bass), '97, '01.
Baermann, Carl (pianist), '86.	Blauvelt, Mme. Lillian (soprano), '95, '97, 1900.
Bagley, E. M. (trumpet), '82, '83, '84, '85.	Bloodgood, Mrs. Katharine (contralto), '96, '97, '99.
Bailey, Lillian (soprano), '77, '80.	Bogdanoff, Signor (basso), '81.
Baird, W. C. (bass), '79, '86.	Bohrer, Mme. Chatterton (harpist), '80.
Bancroft, Mrs. J. H. (soprano), '74.	Botsford (Belle), (violinist), '86.
Banner, Michael (violinist), '86.	Brierly, Anna (soprano), '73.
	Brignoli, P. (tenor), '82.
	Bryant, Margaret (contralto), '83.
	Buck, Dudley, Jr. (tenor), '98.
	Burmeister, Richard (pianist), '01.
	Burnham, Laura M. (soprano), '91.
	Bushnell, Ericsson F. (baritone), '91.
	Cafferty, J. H. (bass), '93.
	Campanari, G. (bass), '94, '95, '96, 1900, '02.
	Campanini, Italo (tenor), '91, '92.
	Carl, William C. (organist), '94.
	Carter, Mrs. H. E. H. (soprano), '77.
	Carreño, Mme. Teresa (pianist), '80, '85, '88.
	Cary, Annie Louise (contralto), '78, '79, '80, '81.
	Chickering, Addie L. (contralto), '82.
	Chubbuck, L. H. (bass), '79.
	Clapper, Hattie J. (contralto), '85, '87.
	Clark, Caroline Gardner (soprano), '93, '94.
	Clark, Dr. G. R. (bass), '91, '95.
	Clarke, Dr. W. J. (tenor), '78.
	Cole, Mrs. Belle (contralto), '85, '86, '92.
	Collins, J. C. (bass), '76.
	Cottlow, Augusta (pianist), 1900.
	Courtney, William (tenor), '86.
	Cumming, Mrs. Shanna (soprano), '01.
	Dana, C. Henshaw (pianist), '75, '78.
	Davis, Clarence B. (tenor), '94.
	De Kontski, Chevalier Antoine (pianist), '83.
	Dempsey, John C. (bass), '97.
	De Lussan, Zelle (soprano), '86.
	Del Puente, G. (bass), '91.
	De Pachmann, V. (pianist), '93, '99.
	De Sevé, Alfred (violinist), '83, '84.
	Desvignes, Carlotta (contralto), '95, '96.
	De Vere, Mlle. Clementine (soprano), '89, '90.
	Dexter, Mrs. E. R. (soprano), '78, '81.
	Doria, Clara (soprano), '73, '76.
	Douglas, Kate Percy (soprano), '85.
	Dow, Anna Granger (soprano), '79.
	Downey, Daniel (tenor), '87.
	Downey, Mary (soprano), '98.
	Drasdil, Anna (contralto), '74, '75.
	Duff, Dr. Carl (bass), '90, '91, '92, '93, '94, '95, '96, '01.
	Dunton, F. M. (soprano), '88.
	Eaton, Elene B. (soprano), '95.
	Eddy, Clarence (organist), '91.
	Edmonds, Gertrude (contralto), '86, '90.
	Eichberg, Julius (violinist), '80.
	Ellard, George (tenor), '79.
	Evans, Mrs. W. R. (soprano), '75.
	Faellen, Carl (pianist), '84.
	Fassett, Isabella Palmer (contralto), '79, '84.
	Fay, Amy (pianist), '78.
	Fessenden, William H. (tenor), '75.
	Finch, Louisa (contralto), '76.
	Fischer, Emil (bass), '90, '93.
	Fisk, Katharine (contralto), '93.
	Florence, Miss Evangeline (soprano), '99.
	Ford, Mrs. Seabury C. (soprano), '91, '95.
	Foss, Jean (contralto), 1900.
	Franklin, Gertrude (soprano), '79.
	Françon-Davies, D. (bass), '98, '99.
	Freygang, Alex. (harpist), '83, '84, '85, '86.
	Fries, Wulf ('cello), '78, '80, '82, '83, '84, '86.
	Fritsch, Ch. (tenor), '77, '78.
	Gadski, Johanna (soprano), '97, '98.
	Galassi, Antonio (baritone), '92.
	Gleason, Mrs. Grace Hiltz (soprano), '81.
	Glenn, Hope (contralto), '83, '88.
	Godowski, Leopold (pianist), '96.
	Goodrich, Wallace (organ), '98.
	Gordon, Mackenzie (tenor), '98.
	Griggs, Adelaide J. (contralto), '01.
	Haff, Mrs. Edward P. (soprano), '80.
	Hall, Marguerite (soprano), '88, '97.
	Hall, Sophia C. (contralto), '85.
	Hamlin, Miss Bessie (soprano), '83, '84.
	Hamlin, George (tenor), '97, '99, '02.
	Hammond, B. T. (bass), '77, '78, '88.
	Hardenburgh, Louise Finch (contralto), '79.
	Harvey, Fred. (tenor), '84, '89.
	Hauk, Minnie (soprano), '83.
	Hay, Clarence E. (bass), '79, '80, '83, '90.
	Heindl, E. M. (flute), '83, '84, '85, '86, '89, '91, '92, '93, '94, '95.
	Heinrich, Max (bass), '84, '87, '92, '96.
	Henschel, Georg (bass), '82.
	Henschel, Mrs. Georg (soprano), '82.
	Henne, Mlle. Antonia (contralto), '77, '82.
	Holmes, George E. (bass), '97.
	Hopkinson, Dr. B. Merrill (baritone), '89.
	How, Mary H. (contralto), '82, '88.
	Howe, E. F. (organist), '78.
	Howe, Emma S. (soprano), '83, '84.
	Howe, Marie (soprano), '88, '90.
	Howland, Helen M. (soprano), '85.

(Continued on page 28.)

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(Continued from page 27.)

Howland, Wm. A. (baritone), '93.
 Hubbard, Eliot (baritone), '87.
 Hubbell, Ida W. (soprano), '79.
 Hull, Mrs. J. C. (soprano), '80.
 Huntington, Agnes (contralto), '84.
 Johnson, Herbert (tenor), '90.
 Jordan, Jules (tenor), '82, '83.
 Joseph, Raphael (pianist), '97.
 Juch, Emma (soprano), '84, '85.
 Karl, Tom (tenor), '74, '81.
 Kehew, Elene A. (soprano), '85.
 Keith, William (bass), '95.
 Kellogg, Clara Louise (soprano), '76, '82.
 Kellogg, Fanny (soprano), '78.
 Kellogg, Minna Molka (contralto), '91.
 Kennedy, Walter S. G. (tenor), '78, '83.
 Kidney, Ella (violinist), '88.
 Kimball, Mrs. O. T. (soprano), '78.
 King, A. L. (tenor), '83, '91.
 King, Julia Rive (pianist), '81, '94.
 Kneisel, Franz (violinist), '88, '89, '90, '92, '94, '95, '97.
 Knorr, Charles A. (tenor), '84.
 Knowles, Mrs. H. F. (soprano), '79, '81.
 Lafraicin, Edw. N. (trumpet), '86.
 Lamson, Gardner S. (bass), '88.
 Launder, Lettie (violinist), '79.
 Lavin, W. J. (tenor), '88, '97.
 Lawson, Mrs. Corinne Moore (soprano), '88, '89, '92.
 Lawton, W. J. (tenor), '87.
 Lennon, Mathilde (contralto), '86.
 Loeffler, C. M. (violinist), '85.
 Ley, Fred. W. (bass), '82.
 Lichtenberg, Leopold (violinist), '85.
 Liebe, Terese (violinist), '81.
 Liebe, Theodore (cello), '81.
 Liebling, Estelle (soprano), '01.
 Liebling, S. (pianist), '79.
 Linde, Rosa (contralto), '93.
 Listemann, B. (violinist), '82, '83, '84, '85, '86.
 Little, Lena (contralto), '91.
 Lucier, Joseph R. (cornetist), '81.
 Ludwig, William (baritone), '89.
 Maas, Joseph (tenor), '77.
 MacDonald, Wm. H. (bass), '76.
 Madi, Mme. Emma Fursch (soprano), '84, '85.
 Mahn, F. (violinist), '87.
 Mandeville, Dr. F. B. (tenor), '86.
 Marshall, C. J. (bass), '89.
 Martin, Dr. Carl E. (baritone), '86.
 Martin, Frederick (bass), '02.

Martinez, Isidora (soprano), '83.
 Mason, Frank H. (tenor), '81.
 McKinley, J. H. (tenor), '93, '94.
 McQuesten, Zilla L. (contralto), '78.
 Melba, Mme. Nellie (soprano), '95.
 Meredith, Mrs. Eleanore (soprano), '96, '97.
 Metcalf, James A. (bass), '85.
 Meyn, Heinrich (bass), '91.
 Miles, Gwilym (bass), '98, '99, '100.
 Mockridge, Whitney (tenor), '83.
 Mole, M. (bute), '88, '90.
 Montegriffo, Sig. A. (tenor), '83.
 Monteith, Zippora (soprano), '94.
 Morawski, Ivan (bass), '83, '88, '90, '93.
 Morgan, George W. (organist), '91.
 Morgan, Maud (harpist), '91.
 Moyer, Francesca Gurthrie (soprano), '94.
 Mueller, P. (trumpet), '91.
 Mueller, F. (trumpet), '91, '94.
 Munroe, Mrs. A. C. (contralto), '77.
 Musin, Ovide (violinist), '98.
 Nilsen, J. R. (tenor), '76.
 Norcross, Webster (bass), '87.
 Nordica, Mme. Lillian (soprano), '91, '93, '96.
 O'Mahony, Edw. J. (bass), '82.
 Orth, John (piano), '76.
 Osgood, Mrs. E. A. (soprano), '78, '80, '82.
 Ostberg, Mme. Caroline (soprano), '93.
 Pappenheim, Mme. Eugenia (soprano), '77, '87.
 Parker, G. J. (tenor), '79, '84, '85, '88, '89.
 Parkhurst, Howard E. (organist), '75.
 Peck, Mrs. M. M. (contralto), '81.
 Pelton, Elizabeth K. (soprano), '94.
 Perry, E. B. (pianist), '79, '85.
 Pfueger, Carl (tenor), '85.
 Philipps, Adelaide (contralto), '73.
 Philipps, Matilda (soprano), '76.
 Poole-King, Clara (contralto), '88, '89, '90, '01.
 Porter, Mrs. A. W. (contralto), '79.
 Powers, Francis F. (bass), '86.
 Prehn, George (baritone), '86.
 Preston, Grace (contralto), '99.
 Pyk, Louise (soprano), '86.
 Reiter, Xavier (French horn), '88.
 Remenyi, Edouard (violinist), '82.

Remmert, Franz (bass), '81, '82, '83.
 Reynolds, Louise D. (soprano), '81.
 Rice, Charles I. (baritone), '88, '89, '90, '94, '96, '97.
 Rieger, William H. (tenor), '92, '93, '94, '96.
 Ruggles, Mrs. May Sleeper (contralto), '94.
 Rummel, Franz (pianist), '91.
 Sargent, Jennie (soprano), '86.
 Sauter, M. (oboe), '88, '89.
 Scharwenka, Xaver (pianist), '92.
 Schirmer, Laura (soprano), '78.
 Schlesinger, S. B. (bass), '83.
 Schott, Anton (tenor), '94.
 Schweder, Alwin (cello), '92, '93.
 Schuecker, Edmund (harpist), '94, '96.
 Schuecker, Heinrich (harpist), '92, '93, '94, '95, '96, '97, '99, '100, '01.
 Schumann-Heink, Mme. Ernestine (mezzo soprano contralto), '100.
 Sembrich, Mme. Marcella (soprano), '99.
 Sherwin, Amy (soprano), '83.
 Simms, Hattie Louise (soprano), '81, '82.
 Simpson, George (tenor), '74.
 Smith, Mrs. H. M. (soprano), '74, '79.
 Smith, Lillian Carl (contralto), '89.
 Spencer, Janet (contralto), '02.
 Stanley, W. H. (tenor), '77.
 Starkweather, Mrs. Maud (soprano), '87.
 Stein, Gertrude May (contralto), '94, '97, '98, '100, '01, '02.
 Stoddard, A. E. (bass), '77, '78, '83, '84, '85, '87.
 Stone, Mary (soprano), '75, '76, '77.
 Story, E. B. (pianist), '73, '74, '75, '78.
 Strasser, E. (clarinet), '83.
 Taft, Frank (organist), '89.
 Tagliapietra, G. (baritone), '78.
 Tavery, Mme. Marie (soprano), '92.
 Thayer, Eugene (organist), '81.
 Thies, A. G. (tenor), '95.
 Thompson, Eben Francis (reader), '87.

Toedt, Theo. J. (tenor), '79, '80, '81, '82, '88.
 Toedt, Mrs. Theo. J. (soprano), '88.
 Tower, W. C. (tenor), '80.
 Towne, E. C. (tenor), '100, '01.
 Townsend, Stephen (bass), '01.
 Trebelli, Zelle (contralto), '87.
 Urso, Camilla (violinist), '73, '78.
 Valda, Giulia (soprano), '87, '88.
 Van Arnhem, Katharine (soprano), '89.
 Van Buren, Nettie (soprano), '82.
 Van Raalte, Albert (violinist), '74.
 Varley, Nelson (tenor), '73.
 Van Hoose, Ellison (tenor), '01.
 Van York, Theo. (tenor), '99, '100, '02.
 Voight, Louise B. (soprano), '99.
 Walker, Mrs. Jennie Patrick (soprano), '77, '90, '91.
 Walker, Julian (bass), '100.
 Want, G. W. (tenor), '79, '85.
 Ward, Alice (soprano), '81.
 Webber, Charles F. (tenor), '85.
 Welsh, Ita (contralto), '77, '78, '80, '84.
 Werrenath, George (tenor), '83.
 White, Mrs. Kathinka Paulsen (soprano), '91.
 White, Priscilla (soprano), '92.
 Whiting, Arthur (pianist), '77.
 Whiting, Ellen M. (contralto), '92.
 Whiting, Harriette (contralto), '92.
 Whitney, Mrs. F. P. (soprano), '82.
 Whitney, James (tenor), '74.
 Whitney, M. W. (bass), '74, '77, '80, '81, '82, '83, '85, '88, '92.
 Wilczek, Franz (violinist), '91.
 Wilkie, Alfred (tenor), '79.
 Williams, H. Evan (tenor), '96, '97, '98, '99, '100, '01.
 Wilson, John H. (bass), '86.
 Witherspoon, Herbert (bass), '02.
 Winant, Emily (contralto), '81, '82, '83.
 Winch, J. F. (bass), '73, '74, '75, '76, '79, '81.
 Winch, William J. (tenor), '75.
 Woodruff, A. D. (tenor), '79.
 Wyman, Mrs. Julie L. (contralto), '94.
 Zeisler, Mrs. Fannie Bloomfield (pianist), '90.
 Zimmerman, Mme. Marie (soprano), '02.

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AN sight singing and a thorough knowledge of musical theory be taught by correspondence? At first thought music teachers will say "No." Tali Esen Morgan says it can be done, is being done, and backs his statements with hundreds of letters received from all parts of the world—from those who have studied his course of lessons.

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Mr. Morgan established the International Correspondence School of Music three years ago, and thousands of enthusiastic students testify to its wonderful success. Of the school Mr. Morgan says:

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The Tabernacle Festival Chorus.

LAST Friday evening the Tabernacle Festival Chorus was organized in the Tabernacle Church, Eleventh street and Jefferson, Philadelphia, with 150 members. The chorus will sing Gaul's "Holy City" on November 20, under the direction of Tali Esen Morgan. It is expected that fully 100 new voices will join next Friday evening.

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Those who desire additional information on this matter will receive, by addressing Mr. Morgan at 18 West Nineteenth street, New York, a circular giving the scope of each of the forty lessons, together with testimonials from students.

Positively no free students will be received after November 1.

THE HABELMANN OPERATIC SCHOOL.

THEODORE HABELMANN, who has been favorably known for many years as an authority on singing and on opera management in all its artistic divisions, has returned to New York, and is now located at 157 West Forty-ninth street, where he has opened a school for the study of opera, and in order to make it as practically effective as possible in all its details, including costume and stage deportment, he has installed a complete stage outfit with all the scenic arrangements, &c., so that the student becomes familiar at once with the action. From this stage the pupil can at once enter upon an operatic career. In addition to this Mr. Habelmann has made an arrangement with Krelinger & Co., of Berlin, to place his graduate pupils on the stages in Germany and Austria. He has already succeeded in placing a number of Americans, among others, Sara Anderson and Joseph Bernstein, who are now singing at Elberfeld, and Hinckley as first basso on the Hamburg operatic stage. These three are former pupils of Oscar Saenger. He has also succeeded in placing Miss Henrietta Behne, a vocal pupil of Lehmann, on the Breslau operatic stage. Pupils from outside of New York city will be properly placed so far as board, &c., are concerned by Mr. Habelmann. Applications should be addressed to his residence. Mr. Habelmann was for eight years the artistic stage director of the German opera at the Metropolitan Opera House when Seidl was conductor, and subsequently three years when Grau was manager.

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THEODORE HABELMANN

for many years director general of grand opera in Europe, also stage director of Metropolitan Opera House and representative of L. Krelinger & Co., European Operatic Agency, Berlin, has just returned from Europe, after successfully securing engagements for the following operatic students: Miss Sara Anderson and Mr. Joseph Regness, engaged respectively as first prima donna and first basso, Stadt Theatre, Elberfeld; Mr. Allen C. Hinckley, as first basso, Stadt Theatre, Hamburg (all pupils of Oscar Saenger); Miss Harriet Behne, first contralto, Stadt Theatre, Breslau (vocal pupil of Lilli Lehmann). A limited number of students will be accepted and drilled in all branches necessary for a complete operatic education on his newly built stage, with mise-en-scène and necessary properties. Mr. HABELMANN can be seen by appointment only.

Residence: 157 West 49th St., New York City.

Francis Fischer Powers Arrives.

FRANCIS FISCHER POWERS, who, with two of his faculty, arrived in New York on Friday last to open the season of 1903-4 at his studios in Carnegie Hall, enjoyed an eminently successful season at his summer school in Kansas City, Mo., as the following article from last Thursday's Kansas City Journal well indicates:

The closing matinee musicale given by Francis Fischer Powers in the Athenaeum Club rooms on Monday afternoon marked the termination of the most successful season Mr. Powers has had during the five summers that he has made Kansas City his headquarters. He left for New York on Wednesday evening, where he will resume his personal teaching in Carnegie Hall. A number of Kansas City singers will go East to study under his direction this winter.

The season here has been most successful. Mr. Powers has personally given 130 lessons a week, to say nothing of those given by his four assistants. Besides his work in Kansas City, he has made regular trips each week to Wichita and Topeka. That his method of instruction is successful is best shown in the fact that Mr. Powers' classes have increased in numbers each season, this year the classes being more than one-third larger than last. His clientele is by no means limited to Kansas City, as students from nearly every Western State have been taking advantage of his instruction this year.

His work has been enthusiastically received, and each of the recitals which he and his pupils gave was largely attended. Mr. Powers has one of the purest baritone voices ever heard in Kansas City, its principal quality being mellowness. His tone is large, round and open, and his tone emission is so good that he sings freely without the slightest effort. Both the chest and head tones maintain the velvet quality and flexibility, while his high notes are of phenomenal strength and quality, singing as he does upper A and B flat with the ease of a tenor, as was proven Monday afternoon. His phrasing is expressive and tender, yet always manly and sincere. In all registers it is a voice of much power and wide range, going far into the domains of the tenor and of the bass. It is eminently an appealing voice, and with the fine expression Mr. Powers throws into his work a delightful combination is formed.

Mr. Powers is a man who loves "art for art's sake," and his untiring effort and sincere work has made him very successful in developing pupils. There is possibly no man in America who has associated with and studied under so many eminent masters in this and foreign countries as Mr. Powers. He has been associated with such men as Carl Bergstein, of New York; San Giovanni, of Milan, Italy; William Shakespeare, Reinhold Hermann and Jean de Reszké. Mr. Powers will leave New York in the early spring for a trip abroad, returning to Kansas City the latter part of June for his sixth summer season here. He will be assisted by Mrs. Knight, Miss Vickers and Messrs. Kinney, Briggs and Wallace.

Mr. Powers will be associated with Theodor A. Hoeck in the future. Mr. Hoeck, who is one of Leschetizky's leading pupils, will have charge of the piano department and share in the success of these remarkably busy studios.

Maude Fenton Bollman.

THIS admired singer has been filling engagements in the East and will return to New York November 1. She has done commendable work and received very high praise. Below are given several of the press notices she recently has received:

To sing the short aria from Mozart's "Magic Flute" and sustain with fine tone the F in alt by the original score requires a voice of no small range, such as Maude Fenton Bollman possesses, for instance. At the Arche Club, of Chicago, Mrs. Bollman was an immediate success, being encored after every selection. Merit will tell and Mrs. Bollman is finding the best kind of recognition by receiving engagements with prominent clubs and societies.—Chicago Musical Leader.

Mrs. Bollman sang with perfect ease and freedom; her voice is sympathetic in quality and every tone of her round, full, free notes was pure and musical. The admirably varied and balanced program revealed the singer's wide range of interpretation.—Freeport (Ill.) Journal.

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Margaret Ruthven Lang.

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Irish Lovesong.....Miss Ella Jones, Valparaiso, Ind.
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Meg Merriles. Song.....Miss Margaret Goetz, Gloucester, Mass.
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The Cloistered Rose. Song.....Willis Bacheller, New York
The Cloistered Rose. Song.....Percy Hemus, New York
A Memory. Song.....Miss Nellie Vaughan, Detroit, Mich.
A Memory. Song.....Willis Bacheller, New York
A Memory. Song.....Willis Bacheller, Mount Vernon, N. Y.
A Memory. Song.....Willis Bacheller, Mount Kisco, N. Y.
A Memory. Song.....Percy Hemus, New York
A Memory. Song.....Mrs. Blanche Conway, New York
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A Thought. Song.....Carl Haydn, New York
The Nightingale and the Rose. Song.....Carl Haydn, New York
The Nightingale and the Rose. Song.....Carl Haydn, Brooklyn, New York
My Love. Song.....Willis Bacheller, New York
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Return of the Mises Sloman.

THESE well known teachers have returned to New York and resumed their teaching at their residence, No. 32 West Fifteenth street. The name of Miss Elizabeth Sloman recalls her brilliant performances on the harp, an instrument which does not receive the attention it deserves. Miss Sloman has done much, by her artistic playing, to popularize the harp. She has pupils of decided talents who will become artists under her direction.

Miss Annie Sloman is a finished pianist and able teacher who has enjoyed wide experience. Her solo work is done principally at musicales in private houses.

The Guilman Organ School.

WILLIAM C. CARL is in town completing the final arrangements for the reopening of the Guilman Organ School on Monday next. The revised course of study is meeting with great favor, including, as it does, the subjects of extempore playing, plain song, the choral service, boy choir training, musical history, modulation, transposition, musical knowledge, analysis, in addition to harmony, counterpoint, orchestration and organ tuning. The advantage of a knowledge to be gained by these subjects is of large value to the organist and indispensable in the regular work.

Mr. Carl will personally instruct each student in the organ department. In this branch only private lessons are given. Clement R. Gale will have the theory department, and his practical experience in preparing students for the guild examinations, as well as for those at the University of Toronto and the Royal College of Organists, London, is well known. Mr. Carl inaugurated a new organ in Bangor, Pa., on Thursday of last week. Following are additional notices received from the Far West:

Mr. Carl is an artist whom it is difficult to criticize. The organ "talks" for him, and if, as some sentimentalists avers, there is a soul therein, it responds to his touch, and you forget all about his technique, or registration, or pedaling, and listen to what the imprisoned soul says to you.—The Seattle News-Letter, September 19.

The first organ recital given here this season and by one of the greatest organists in this country, William C. Carl, organist and choirmaster of the First Presbyterian Church, was an enjoyable musical success. A large audience was present. It is a great compliment to Portland that she has such a distinguished organist within her borders, and the members of the church session who engaged Mr. Carl to play here are entitled to credit for their enterprise. It is not too much to say that Mr. Carl is a wizard of the organ in every sense of the term.—The Oregonian, Portland, Ore., September 19.

The New York Festival Chorus.

THIS successful organization opens its fourth season with over 300 members, under the direction of Tali Esen Morgan. Rehearsals are held every Tuesday evening in Association Hall, Fifty-seventh street and Eighth avenue. The works to be taken up at present will be Cowen's "Rose Maiden" and Haydn's "Creation." New members will be received at any regular rehearsal.



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THE PHILADELPHIA ORCHESTRA.

THE general announcement of the Philadelphia Orchestra for 1903-4, the fourth season of its existence under the conductorship of Fritz Scheel, has just been issued and gives promise that the coming series of concerts will in every particular exceed the already excellent record of former years. It proves that the new management of the orchestra, backed by an executive committee and guarantors, whose efforts to give Philadelphia the benefit of a really great orchestra and whose generosity to this end have few parallels, has spared neither labor nor expense in perfecting the details for a very unusual season of music.

The concerts to be given at the Academy of Music will, as heretofore, be divided in two series, one of fourteen public rehearsals, which will take place on Friday afternoons at 3 o'clock, the other of fourteen symphony concerts which will be given on Saturday evenings at 8:15 o'clock. The dates for the public rehearsals are as follows:

October 30.	January 15.
November 6.	January 22.
November 20.	January 29.
November 27.	February 5.
December 11.	February 19.
December 18.	February 26.
January 1.	March 4.

and those for the symphony concerts:

October 31.	January 16.
November 7.	January 23.
November 21.	January 30.
November 28.	February 6.
December 12.	February 20.
December 19.	February 27.
January 2.	March 5.

The list of soloists who will appear at these concerts, although still incomplete in a small measure, is headed by Richard Strauss, the most eminent of modern composers and conductors, who will conduct the orchestra in his own compositions at one public rehearsal and one symphony concert in the regular series. Mr. Strauss is heralded as the distinct feature of the coming musical season in this country, and these appearances with our own orchestra will be his exclusive engagements as a conductor in this city. At each of these concerts Mr. Scheel will yield the stand to him during the latter part of the program, and at each his wife, Mme. Strauss-De Ahna, whose fame as a soprano is widespread abroad, will assist. In addition to the two appearances of Mr. Strauss here, he will conduct our orchestra twice in Boston, once in Baltimore and once in Washington, these also being his exclusive appearances in those cities. It will thus be seen that he will appear more times with the Philadelphia Orchestra than with any other musical organization in this country. Despite the extraordinary expense incident upon this engagement, no extra charge will be made to season subscribers, although the price of single tickets will necessarily be advanced.

Next to Strauss the most interesting name among the soloists is perhaps that of Jacques Thibaud, the young Frenchman who has thrilled all Europe with his remarkable violin playing. Thibaud, who is only twenty-three years old, will make his initial appearance in Philadelphia with the orchestra, playing at one public rehearsal and one symphony concert. Thibaud has never visited America before, and if the verdict of European critics may be relied

upon, he will prove as great a sensation in his way as did Paderewski in his. The other soloists announced are Adele Aus der Ohe, the famous pianist who returns to this country after an absence of several years, and who will make her initial bow to an American audience at the first public rehearsal and the first symphony concert of the season. Another artist who will be heard for the first time in many years is Rafael Joseffy, the renowned pianist so long a favorite with Philadelphians. Madame Schumann-Heink, who will give a series of farewell performances this winter, will sing at two of the concerts, and Fannie Bloomfield Zeisler, who will appear only twenty times in all this season, will play at two other concerts. Charlotte Maconda, the well known soprano, is also included in the list, and another interesting soloist will be Camille Zeckwer, the Philadelphia pianist, who will play a concerto of his own composition. The other soloists announced are Hugo Olk, the new concertmeister of the orchestra, and Hermann Sandby, the first 'cellist of the orchestra.

One fact worthy of note, which is given prominent place in the announcement is that in every instance the soloists for the public rehearsals and the symphony concerts will be the same, thus making the programs for the two concerts identical.

The program for the opening concerts on Friday, October 30, and Saturday, October 31, is as follows:

First Symphony Concert, October 31.	
First Public Rehearsal, October 30.	
Soloist, Adele Aus der Ohe, pianist.	
Symphony Pathétique.....	Tschaikowsky
Concerto for Piano.....	Schumann
Concerto Grosso for strings.....	Handel
Hugo Olk and Heinrich Bobell, violin obligatos.	
Herman Sandby, 'cello obligato.	
Overture, Tannhäuser.....	Wagner

Among the more important works to be presented at the concerts during the season the first place is given to Mr. Strauss, conducting his own compositions, and the second to the Mahler Symphony, a new composition, which will be given its first rendition in Philadelphia and which is said to be the greatest novelty that modern music has yet produced. Among the works to be played for the first time are D'Albert's overture "Der Improvisator," Moszkowski's overture "Das Meeräuge," Reznicek's overture "Lustspiel," Bruckner's Symphony No. 3, Bach's Suite in D major, Schilling's Vorspiel "Ingwelde."

Two Philadelphia composers, Van Gelder and Cauffman, will be represented by manuscript performances of the former's Symphony No. 2 and the latter's symphonic poem "Salamambo." In addition to these the orchestra will present Brahms' Symphony No. 3, also his Symphony No. 4, Goldmark's symphony "Rustic Wedding," Schumann's overture "Liebesfrühling," Tschaikowsky's Symphony No. 3, Mozart's "Jupiter Symphony," Wagner's "A Faust Overture," and Liszt's "Faust Symphony." Beethoven will be represented by his Symphony No. 1, his Symphony No. 6, the "Pastorale," and his Symphony No. 9, which will be given by a quartet and the assistance of the Mendelssohn Club, which will sing the final ode.

This, with the fact of the sale of season tickets to the holders of patroness cards begins at Miss Harris' office on October 12 and continues until October 17 inclusive, and that the sale to the general public is on October 19 and thereafter, concludes the information contained in the announcement.

The orchestra, which will practically remain the same

as last season, only a few changes having been made, will begin its rehearsals on October 19, by which time Mr. Scheel will have returned from his San Francisco engagement, which has added new laurels to his reputation as the foremost of American conductors.

The announcement is also made of a series of five "Young People's Educational Series of Concerts," similar to those given last year, which will take place at the Broad Street Theatre, at 3 o'clock on Tuesday afternoons, November 10, December 1, January 5, January 26, February 9. The lecturers at these, who will be assisted by the full orchestra, under Mr. Scheel, will include Constantin von Sternberg, Philadelphia, and Louis C. Elson, of Boston.

Mr. Elfert-Florio.

THIS distinguished singer and teacher, whose success in opera in the principal theatres in Europe attracted much attention and gave him great prominence, has transferred his activities from Europe to this country and is settled in New York. He has taken a studio at 535 Fifth avenue, where he is engaged in teaching. For years Mr. Elfert-Florio has been a favorite tenor, appearing with success in many operas. The extreme purity of his voice and his unexceptionable method of singing caused him to be singled out as an artist of the highest abilities. In Berlin he did much teaching and turned out a number of fine singers who have reached high places in the world of music.

At present he has in charge several pupils of exceptional talents whose prospects are brilliant. Among these may be mentioned G. B. Barker, of New York; Mrs. E. J. Singleton, of Charleston, S. C.; Mr. and Mrs. E. Ford, of Arizona; Charles Wigger, of New York; Miss Minnie Wells, of Canada; Miss Eva Burrows, of Canada; Oscar Mann, of New York; Miss Lucille Kuznick, of New York; Mrs. C. B. Huie, of Charleston, S. C.; Miss F. Jacobus, of Newark, N. J.

Some of these pupils are so far advanced that soon they will appear in public as professional singers. They show in their singing the excellence of their teacher's method. Their enunciation is distinct, phrasing correct, and their interpretation in every way intelligent. Their artistic singing proves that their master is a voice builder of the highest rank. And this is not surprising, for Mr. Elfert-Florio has enjoyed such advantages as but rarely fall to the lot of the singer. Before entering upon his artistic career he studied with the great voice builders in Europe. In Milan he pursued a course of studies under the famous Pozzo. He sang for and received the warmest commendation of Frau Cosima Wagner and Professor Kneise in Bayreuth. The favorable press notices which he has received in the musical centres of Europe would fill many pages of this paper. Mr. Elfert-Florio now is a fixture in New York, and it is easy to see that his success here will be great. He will prove an important factor in the musical life of the metropolis.

Ferdinand and Hermann Carri.

FERDINAND AND HERMANN CARRI, directors of the New York Institute of Violin, Piano and Vocal Culture, are very busy teaching at their school since they returned from their vacation. Besides the many students residing in the city, a large number from all parts of the country attend the school.

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Throughout the resonant quality of his voice was demonstrated, and the music could hardly have been delivered with more effect. The long and exacting monologues were sustained with wonderful power and expression.—Bristol Daily Mercury, April, 1903.

Mr. William Green was really great, and his performance altogether revealed his talent at its highest.—Birmingham Post, March 24, 1903.

Mr. William Green, the tenor soloist, gave "If With All Your Hearts" in a manner which we have seldom heard equaled.—Bristol Echo, October 8, 1902.

Mr. William Green sang magnificently. There is no other word to use in respect of his work. The purity of his voice has always been an admirable artistic asset of this fine singer.—London Morning Advertiser, September 10, 1903.

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SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, September 25, 1903.

ONE of the most interesting of the Symphony Society's concert series was the concert given Tuesday afternoon. There was a large attendance, and those present enjoyed to the full the fine musical feast set before them. The Haydn Symphony, No. 5, was one of the most enjoyed of all the numbers, as was demonstrated by the applause that followed it. The Strauss Serenade for wood instruments, horns and contrabass, was a gem and warmly applauded. One would have to specialize on every number to be just, so unusually enjoyable did the concert prove, but when Herr Otto Spamer appeared and played the Ernst Violin Concerto with full orchestral accompaniment, he received nothing less than an ovation. It was a beautiful number, and was treated in a masterly manner. Herr Spamer's technic is magnificent, and his tone warm, velvety and human. At the close of the last strain the house fairly shook with the enthusiasm of applause, and the modest young man was recalled by Scheel himself to respond. In encore he played the Wagner-Wilhelmj "Albumbblatt" with great feeling and delicacy of execution. The composition has not been played here before since it was played by Wilhelmj himself on his last concert tour. Herr Spamer is a Wilhelmj pupil, and has not been here long from London. He probably will locate in Frisco, but is to stay the winter here anyway. The concert closed with the "Lustspiel" overture, and so thoroughly enjoyable had the whole program been that more than one expressed regret that it had come to a close so soon. Following is the program in its entirety:

Overture, Coriolanus.....	Beethoven
Symphony No. 5, D major.....	Haydn
Violin Concerto, F sharp minor.....	Heinrich W. Ernst
Otto Spamer (soloist).	
Serenade, op. 7, E flat major.....	Strauss
For two flutes, two oboes, two clarinets, four horns, two bassoons and one contrabass.	
(First time.)	
Prelude, The Last Dream of the Virgin.....	Massenet
(For strings, first time.)	
Lustspiel Overture.....	E. N. Von Reznicek
(First time.)	

The Loring Club concert was given at Native Sons' Hall on Tuesday before a large audience, and was as usual greatly enjoyed. A number of new compositions were sung. Mrs. J. E. Birmingham was the lady soloist for the evening, and Herbert Medley had the solos incidental to the male choruses. Following is the program:

Chorus, Harold's Bridal Voyage.....	H. Hofmann
Suite for Strings, from the Serenade.....	Volkmann
The Long Day Closes.....	Sullivan
Break! Break!.....	John Hyatt Brewer
With accompaniment of string quintet, flute, two clarinets, two horns, piano and organ.	
Song, Ballade de la Mandragore (opera Jean de Nivelle).....	Delibes
Offrande.....	Reynaldo Hahn
Mädchenherz.....	Clarence Lucas
Mrs. J. E. Birmingham.	
My Liesel.....	J. B. Zerlett
Roundelay, Awake, Ye Lords and Ladies Gay.....	Rheinberger
Songs—	
When the Land Was White With Moonlight.....	Nevin
A Madrigal.....	Victor Harris
Mrs. J. E. Birmingham.	
Waltz.....	Vogel
The Club.	

The concert was under the direction of David Loring, with Miss Ruth Loring at the piano and J. C. Fyfe at the organ. Those who assisted the club in the orchestra were B. Jaulaus, F. Forde, William von Mehden, J. Lewis, F. Bracamonte, S. Brown, F. C. Zeh, G. Schneider, Wm. Klein, A. L. Tillman and O. Schlott.

Theodor Salmon, pupil of Kullak and Reinecke, has come to San Francisco to settle and has opened a studio at 546 Sutter street. Mr. Salmon brings with him credentials of the most flattering character, and will truly be an acquisition to our musical circles. His intention is to take a limited number of piano pupils, and it is not unlikely that he will be persuaded to give a recital some time during the winter season, as his reputation as a pianist places him very high in professional ranks.

During her concert engagement here Augusta Cottlow is to use on her programs a composition entitled "Sonnet," by Samuel Bollinger, of this city. Miss Cottlow in a letter to Mr. Bollinger speaks very highly of the composition, which she says she has been using at all her concerts. Sherwood, at his recent piano recitals in the East, has been using Mr. Bollinger's works, and writes in the same complimentary terms of the young composer's ability.

The Saturday Club, of Sacramento, have almost concluded arrangements with Mr. McCoy, of Oakland, whereby they expect to secure his services for a series of theoretical lectures to be given before the club every alternate Saturday. The lectures will dwell chiefly on orchestra and its component parts. Mr. McCoy is an accomplished musician and composer, and the lectures, if they materialize, cannot fail to be interesting.

The Saturday Club, which is considered the foremost club of women in the West, reports a prospect for a brilliant and successful season. The club prospectus has been issued, but aside from the engagements already recorded, they expect to secure others, quite as important as those already secured, for the finish of the season.

Maurice Robb, the young artist pupil of Mrs. Oscar Mansfeldt, is hard at work on a new repertory of music for future use. Among other things are a number of Grieg compositions which young Robb protests he loves and admires above all things. The youngster is making rapid strides, and is soon to give a concert at Grass Valley. He takes his music as easily as he does everything else, so naturally that effort seems out of the question. It is quite probable that at the end of another year his development will be a matter of surprise to the public, should he give another recital at that time, as already he is developing an astonishing maturity of musical thought for a child.

On Sunday night, at the First Congregational Church of Oakland, Rossini's immortal "Stabat Mater" was given by the choir, under the direction of Alexander Stewart. Grace Davis-Northrup, our American, or, I

should say, California "Nightingale," was the soprano (and we all know how she can sing the "Inflammatus"), Mrs. Carroll-Nicholson, contralto; Arthur A. McCurda, tenor, and Signor Wanrell, basso. The advance notice of the sacred concert had drawn such a crowd that when the church doors opened the seats were immediately filled, and it was reported that no less than 500 were turned away, unable to secure even admission. This is without doubt the finest choir in Oakland, and the work done in the past year reflects great credit not alone on the director but the singers who have together won so enviable a name for this choir.

The next Orpheus Club concert is to be given at the MacDonough Theatre about the middle of October. The soloists will be Mrs. J. E. Birmingham, contralto, and Miss Winifred June Morgan, violinist.

Early in October Alexander Stewart will present his violin pupils in an orchestral concert at the Oakland Unitarian Church. One of the important numbers on the program will be a Haydn symphony.

Kathleen Parlow, the young violin pupil of Henry Holmes, gave a recital recently in which her work was so far superior to her years that it was greatly commented upon. Little Miss Parlow is soon to go East, where she has engagements to play with some of the large orchestras. She was assisted at her concert by Mrs. Blanchard, contralto, with Fred Maurer at the piano.

The Verein Arion Society gave a fine concert last Friday evening at Native Sons Hall, the first of their winter series. There were choruses for both male and female voices and some numbers with the ensemble of both male and female voices, the whole being under the superior direction of Fred Zech, Jr., who has virtually made the society what it is since taking the directorship. Mrs. Paul Friedhofer was the soloist of the evening, and Paul Friedhofer gave some very enjoyable 'cello numbers. The concert was a great success.

Edward Rolker, the well known vocal teacher, will open his season's work with a song recital at Steinway Hall on October 6, when he will present some of his advanced pupils to the public. The year's work gives promise of no less interest artistically to the work done by the Rolker pupils in former concerts. Miss Mabel Goodwin, of Vancouver, B. C., will make her first appearance before the public at this concert. The young lady is possessed of a dramatic soprano voice of exceptionally pure and sweet quality as well as musical power. Her musical training was begun under Mr. Rolker's guidance, and with the exception of a few months spent abroad in 1901 she has been constantly under his tutelage. Miss Mignon Judson, Miss Gertrude Wheeler and Joseph Rosborough will also be heard at this concert. All of these pupils of Mr. Rolker are holding good church positions in this city.

The "Everyman" company that has been playing at Will Greenbaum's Lyric Hall with such success of late is to present the "Twelfth Night" for a limited time with appropriate music. The play will be given in the true Elizabethan style, and musicians will play in a balcony over the stage. Old songs will be sung to sixteenth century music, and "Oh, Mistress Mine" and "Come Away, Death" to music by Oscar Weil, an accomplished local composer. It

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is an English company and the quaintness of the work in "Everyman" won for them not alone the desire for their individual recognition among us, but the desire to hear more of the work among the community at large. It will be a most interesting presentation of the play.

On September 20, at the Swedenborgian Church, for its beauty long since termed "The Artists' Church," Theodore Mansfeldt, the well known and popular 'cellist, was united in the holy bonds of matrimony to Mrs. Williams, of this city. Only the most immediate friends of the family were present and after the ceremony the little company adjourned to the future home of the bride and groom for the wedding feast. Many and heartfelt were the congratulations and good wishes lavished upon them, as well as the more substantial form of expressing one's regard, customary at weddings. Mr. and Mrs. Theodore Mansfeldt have the best wishes of all 'Frisco's musical community for their future happiness.

The San Francisco Musical Club held a "Browning Day" September 16, at Century Hall, when the following interesting program was given:

Overhead the Tree Tops Meet.....Caroline M. Fuller
Words by Robert Browning.

I Have a More Than Friend.....Clara K. Rogers
Words by Elizabeth B. Browning.

The Changing Year.....Caroline M. Fuller
Words by Robert Browning.

Master Hugues of Saxe-Gotha (Robert Browning).
Miss Ella V. McCloskey.

A Toccata of Galuppi's (Robert Browning).
Mrs. James W. Edwards.

Toccata et Fugue, D minor.....Bach
Miss Frances Rock.

Songs—
I Send My Heart Up to Thee.....Mrs. H. H. A. Beach

Ah! Love But a Day.....Mrs. H. H. A. Beach
Miss Millie Flynn.

Abt. Vogler (after he has been extemporizing upon the musical
instrument of his invention).

Mrs. James W. Edwards.

Accompanists, Miss Julia Sharp and Mrs. Helen Earl Sutherland.

Mrs. A. WEDMORE JONES.

Music at Lincoln, Neb.

LINCOLN, Neb., September 30, 1903.

LINCOLN, Neb., is rapidly becoming a recognized musical centre in the Middle West. The thorough work of the students by devoted and earnest study have won the recognition.

Three conservatories are crowded with pupils, which fact alone testifies as to the ability of the teachers.

One conservatory belongs to the State University, another to the Wesleyan University, and the other is called the Nebraska Conservatory. Many excellent private teachers are here, some having been educated in American conservatories, and others having studied abroad or with musicians of renown.

All artists touring west of Chicago are heard in Lincoln, or within a distance easily reached by railroad, and a trainload of people interested in a musical performance is quickly found.

Many students of great promise are here from adjoining towns or States, some have completed the course and have gone East or abroad to study, others to fill positions as teachers, opera singers and soloists, and few places where music is recognized as an art are without Lincoln representatives.

The sentiment and encouragement attending teacher and pupil inspire the greatest effort for success of music lovers, and promotes a deeper appreciation of the classics and a thorough understanding of music as an art as well as pleasure.

MAUDE FAY ERLBORN.

NINA DAVID COMING EAST.



MME. NINA DAVID, pupil of the celebrated Murio Celli, stopped over in 'Frisco during the past week, en route to the East, and on Saturday afternoon in the parlors of the Russ House, quite informally gave a choice program of songs to display to a chosen few the accomplishment for which she has made a name for herself, the singing of the high G in alt that made Patti famous.

The only voice we have heard that accomplished this feat was Yaw, who visited the coast some years ago, and who, though an acknowledged "freak of nature" as to vocal accomplishments, seldom in public struck the high note the public clamored to hear. Madame David takes her G easily and without effort, and did one not watch the instrument it would never be believed so high a note had been struck. Fred Maurer presided at the piano, and the voice followed step by step the notes he struck from high C to the final G, four lines above. The program of songs given by Madame David on this occasion was a choice one, and was remarkable from the fact that all of the numbers were taken in the original key, a feat seldom accomplished or even attempted by the most gifted sopranos. This is especially noticeable in David's "La Perle du Bresil," in the celebrated cadenza of which Madame David takes the high E in alt with a perfect ease that would deceive one into believing it a much lower note. The D was sustained with remarkable freedom and absence of effort, and was clear and sweet as a bird note. Madame David has a register remarkable for a soprano, taking G below to G in alt, a register of three octaves. Aside from coloratura work Madame David has in her repertory many familiar ballads whose simplicity is a factor the difficulty of which cannot be met with any success by many of our greatest singers. "Comin' Through the Rye" is one of Madame David's favorites, and was given with feeling and utmost simplicity on Saturday's program. The soprano voice is usually described as "cold, pure and crystal" in its timbre. Madame David's voice has the same quality throughout from the B below to G above. Her "Laughing Song" (Auber) was given an interpretation which showed her training, and with "La Perle du Bresil" and the celebrated "Waltz Song," from "Romeo and Juliet" made up a program that, taken as the composers wrote them, made a most trying list for a voice of ordinary calibre, as well as a most enjoyable one.

Madame David has not alone been trained to the most intricate of coloratura feats, but includes in her repertory ballads that require emotion and feeling to express the composer's idea. Madame David is a charming woman of great attraction of person and manner, and has been touring the coast with her husband, David Friedhoff. Early in the fall they expect to reach New York when a tour will be arranged, the initial concert being given in the metropolis. As Nina David her debut was made at the exceedingly early age of fifteen, May 31, 1887, in Chicago, where much comment was excited by her remarkably high voice. The press notices at this time were full of most

flattering praise for her "highly cultivated" and "birdlike" voice. Madame David is kinswoman to the celebrated Felicien David, from which branch of her family doubtless comes her musical ability. She is very prepossessing in appearance, being rather petite, and her speaking voice is soft, well modulated and musical. Madame David expects to return to the coast professionally ere many months en tour.

Mrs. Hadden-Alexander.

MRS. STELLA HADDEN-ALEXANDER returned to the city Saturday, October 3, and Monday of this week the pianist entered upon her duties at the Clavier Piano School. She will teach at the school two days each week. Her private pupils will be received at the new residence studio, 2 West Ninety-fifth street, overlooking Central Park. Mrs. Alexander's new home is beautifully located, and in every way corresponds with the ideals of the accomplished mistress. As already announced in THE MUSICAL COURIER, Mrs. Alexander has severed her connection with the Powers studio in Carnegie Hall. This season Mrs. Alexander will be heard in many recitals. During September she played at several colleges. At Wells College in Aurora, N. Y., she gave a recital Thursday, October 1, under the auspices of the Wells Philharmonic Club.

The program is appended:

Toccata and Fugue, D minor.....Bach-Tausig
Gigue.....Bach
Loure.....Bach
Fantasia, C major, op. 17.....Schumann
Valse Etude.....Saint-Saens
Poeme Erotique.....Grieg
Le Papillon.....Grieg
Nocturne, op. 37, No. 2.....Chopin
Polonaise.....MacDowell
Etude de Concert.....Bach-Grondahl
Barcarolle, G major.....Rubinstein
Caprice Espagnol.....Moszkowski

W. Spencer Jones, Toronto.

SPENCER JONES, the leading concert director of Canada, who has made his stay for the past nine years at Brockville, has decided to move to Toronto as a more central location for his business, which has in the past years grown to large proportions. His new address will be 35 Walker avenue, Toronto. The following is taken from the Times, of Brockville, of September 21:

W. Spencer Jones yesterday sent in his resignation as organist of the Wall Street Methodist Church, after a faithful service of nine years. For the past few years Mr. Jones has been devoting considerable time to the promotion of concert companies, singers, &c., and work has now reached such large proportions that he finds it impossible to perform the duties of organist and at the same time give his other engagements the attention they deserve. So he has accordingly resigned and his last Sunday in Brockville will end with the month of October.

Mr. Jones has numerous engagements on the string for the fall and winter months, and about February 1, 1904, expects to leave for a tour of Australia with Watkin Mills, the great English baritone. Mr. Jones will be very much missed as a citizen of Brockville, particularly in social and musical circles, for he has given of his time and talents gratuitously to every worthy object. As an advance agent he has all competitors beaten. He will make his headquarters at Toronto and will be seen here quite frequently, and Brockville people will always be glad to greet him, knowing he will not introduce anything but first class entertainments.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

BUSH TEMPLE CONSERVATORY has some very ambitious and, in a broad sense, philanthropic projects in course of artistic incubation. One of these enterprises, and the one which perhaps is most widely interesting to young people of decided musical instincts and ability, will be ready for announcement next week. At that time we expect to be enabled to present particulars in full.

The big music school, under the directorship of Kenneth M. Bradley, is progressing even beyond the expectations of the projectors, and it is fair to suppose that no little was expected in the start, for the gentlemen closely interested are of the kind who look upon such things seriously, and go into them to win and to gain nothing less than a representative place among the special institutions in the world of art. This place has already been attained by the Bush Temple Conservatory. The list of teachers is a representative one, the array of interpretative artists includes some of international distinction, and the number of pupils is large and constantly increasing. There is every facility for rapid progress, and the outlook for the future is every bit as promising as the past has proven good. Among the near activities of the Bush Temple Conservatory are the following:

Next Wednesday the first of the lecture course series for this season will be given by Director Bradley. His subject will be "Music of the Ancients." In November one of the interesting features of the work will be the presentation, under Madame Hess-Burr, of the opera of "Fidelia." It will be given in full costume, with stage accessories. The event in December will be the presentation of Gounod's "Life and Death," in the Harmonic Society course, under direction of Dr. Charles Allum. All of these performances are of a kind to attract much public attention, which they are bound to receive.

Music Pupils from Europe.

During the past week three young ladies with foreign labels on their hand bags registered to pursue their studies at the Chicago Musical College. These pupils were Miss Elsa Rosentower, of Berlin; Miss Ruth Clarkson and Miss Mary Law, of London, who came directly

from their foreign homes to study with Emil Sauret, the famous violinist, who recently became associated with the great Chicago school. If this thing had happened in London or Berlin the fact would have been promptly cabled to America; as it is, the compliment is in favor of Chicago. This is said to be the first reversal of the rule by which American boys and girls have been going abroad for their musical educations. In this connection Dr. Ziegfeld recalls an incident in his visit to Europe thirty years ago. The doctor and his party had been honored by Franz Liszt with a dinner, during which the abbé said impressively:

"You Americans now come to Europe to study, but before very long we Europeans will go to your country." Dr. Ziegfeld feels pride in the realization of the immortal master's prophecy.

George Hamlin Concerts Begin.

The popular concerts of George Hamlin at the Grand Opera House begin next Sunday at 3:30 p. m. The present series promises to be even more interesting than that of last season. At the first concert the following artists will appear: Mrs. Genevieve Clark Wilson, soprano; Enrico Tramonti, harpist, and Mr. Hamlin, admittedly one of America's foremost tenors. The second concert will take place on October 25. The third concert, on November 3, will bring Walter Damrosch with a talk on "Parsifal," to illustrate which Mr. Hamlin will sing excerpts from the Wagner music drama. The visiting artist at the concert of November 22 will be the distinguished pianist, Adele Aus der Ohe, and other equally famous artists have been engaged for the subsequent concerts of the series.

Rudolph Ganz, Accompanist.

A local manager announces a series of recitals at which Rudolph Ganz, one of Chicago's ablest pianists, will appear in the role of accompanist. The soloists will be a pair of gifted singers of international distinction. In announcing the recitals the manager promises that the accompaniment of Mr. Ganz will be a "privilege to listen to" and something "to look forward to as a great treat." Certainly it should be so. It should be more than that, for it is not often that a really great pianist, of ambitious instincts, can be induced to act as the regular accompanist for any manager, however important the

soloists. Mr. Ganz is an artist of recognized ability, and he has appeared in a number of pleasurable concerts. More than once surprise has been expressed that he should seem glad to appear in the secondary capacity. Of course, all who know recognize the fact that rare skill is required to accompany well; but it is not precisely the same sort of skill that makes the great solo pianist, such as Mr. Ganz aspires to be and really is. Therefore the manager is right in promising a treat of privileged kind in the appearance of Ganz as accompanist.

Music and Singers.

In an interesting article on this subject which recently appeared in *Westen und Daheim*, Vernon Spencer, the distinguished pianist, and for years a well known critic in the *Neue Zeitschrift für Musik*, pays the following tribute to the Chicago baritone, Vernon d'Arnalle:

"In earlier days it was enough for a singer to sing but a high 'C' or sing a few songs of the Stephen Adams variety in order to receive rounds of applause. But today these conditions, especially in Germany, are changed for all time. * * * The power to sing 'Dichter liebe,' from Schumann, with its great intellectual and emotional demands, is regarded as a higher art in Germany than to merely produce faultless tones or sing a salon ballad.

"The American public, however, has not yet freed itself from the old idea of the singer's art, and it is still a matter of compromise for the serious artist with serious ideals in order to wring from the public a just appreciation of his ideals. The majority of singers become discouraged by such conditions, and it is especially praiseworthy to see an artist like D'Arnalle, who is able to abide by his musical convictions. His programs are examples of the art of choosing songs, and his delivery of them is unique in every way.

"The fact that he is able to accompany his almost limitless repertory from memory is sufficient proof of his talent and individuality. How much deeper he is able to penetrate into the inner content of a work than those poor singers who learn the melody with one finger!

"D'Arnalle recently gave a cyclis of five historical recitals, from the twelfth century to the modern composers of songs, singing in four languages, and accompanying himself. Truly a test of his powers!

"But it is the German lied in which this artist is at home, since his temperament and nature have that peculiar depth and variety of feeling necessary to this genre of music.

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Notes.

Miss Florence O'Neal will go on a recital tour through Michigan in November.

Frederick Carberry, tenor, will give a recital next Thursday at the residence of Mrs. C. F. Wieland, Lafayette

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place, Milwaukee. Mr. Carberry now devotes two days each week to his class in Milwaukee.

Mrs. Sadie Davis Belding, contralto, will open a vocal school in Elkhart, Ind., in connection with her work in Chicago.

F. Wight Neumann announces the engagement of Harold Bauer, Reisenauer, Busoni and Rudolph Ganz in piano recitals during the present season.

Boice Carson opened his studio, 729 Fine Arts Building, on October 1, and already numbers among his pupils some of the prominent vocalists of this city.

Master Hays Gamble, the boy soprano, has been engaged as soloist at St. James' Episcopal Church. He will also tour the Central States later in the season.

Theodore Thomas has returned and is busy with the programs for the winter season. The first concerts will be on the 23d and 24th of this month, and the season sale is now more than \$4,000 ahead of last year.

Willard Kimball, director of the Lincoln, Neb., Conservatory of Music, was in Chicago all of last week. There is a movement on foot to consolidate the school founded by Mr. Kimball with the University of Nebraska.

A new concert organization has been formed by Karl Cochems, the basso. Mr. Cochems and his company will appear at Steinway Hall next Thursday evening, at which time Miss Anna Griewisch, soprano, and Arthur Wood will appear.

Miss Josephine Trott, violinist, pupil of Joachim, and Miss Alice Drake, pianist, pupil of Carreño, have opened a studio at 907 Fine Arts Building. These skillful artists are also favorite instructors and their list of pupils is already a large one.

Mme. Lillian Nordica is announced for the Auditorium Monday evening, November 9. This will be her only appearance in Chicago this season. The Metropolitan Opera House Orchestra will assist, with J. S. Duss conducting and Nahán Franko concertmeister.

The first of the season's concerts under the direction of The Cable Company will take place in Music Hall, Fine Arts Building, next Wednesday evening. Admission will be by card only, and an item in the invitation reads as follows: "Incidentally we will introduce to the public, for the first time, J. Frank Conover's recent and most notable invention, the new system Conover grand piano."

There are little better than sixty professional musicians, most of them teachers, occupying studios on the sixth floor

of the Fine Arts Building, to say nothing of a large music school and the Amateur Music Club. The offices of THE MUSICAL COURIER are located directly in the middle of this symphonic settlement. It isn't as quiet as a pastoral poem, but to one used to it the effect, when all the talent is busy, is better than any nickel in the slot test your nerve machine.

TORONTO.

Toronto, September 30, 1903.

MASSEY MUSIC HALL, under the capable direction of Stewart Houston, will be the scene of many brilliant concerts throughout the season of 1903-1904. On Thanksgiving night the attraction is to be Madame Melba and her company.

A large organ is now being placed in the Metropolitan Church, where Dr. F. H. Torrington is organist and choirmaster. The inaugural recital probably will take place in November.

The importance of this city as an educational centre for music students constantly is being demonstrated by the large enrollment at the conservatory and the various colleges.

Toronto University issues an interesting pamphlet this season, giving details regarding examinations in music.

The Virgil clavier continues to be used and advocated by many well known Toronto teachers.

His numerous local admirers are glad to learn of Harry M. Field's continued success in Leipsic, Germany, where piano pupils and engagements keep his time fully occupied.

Cyril Ham, Dr. Albert Ham's talented son, now has an excellent church appointment as organist in this city, with a choir under his control.

George J. Barclay, the late secretary of the Conservatory of Music, will be much missed by members of the musical profession in this city. His death, due to heart failure, occurred very suddenly this summer. Mr. Barclay was a most capable and indefatigable worker. H. J. Boehme has just been appointed his successor.

Probably the youngest directress of a Canadian college of music is Miss Ella How, who, in addition to professional engagements in Toronto, has charge of a progressive school of music at Brampton, Ontario. Miss How is a graduate of the Toronto Conservatory, which Dr. Edward Fisher directs.

The Male Chorus Club is rehearsing, and Mr. Tripp announces a brilliant program for December, with an orchestra from the United States.

Under Mr. Vogt's leadership the Mendelssohn Choir will give concerts in Massey Hall on Wednesday, Thursday and Saturday evenings, February 10, 11 and 13. The Pittsburgh Orchestra will assist.

One of this city's favorite resorts for band concerts, Hanlan's Point, has twice during the past month been visited by extensive fires. The flames reflected across

the Toronto Bay made a striking scene as viewed from the Esplanade.

Dr. F. H. Torrington's Festival Chorus is rehearsing the "Hymn of Praise" and "The Messiah."

The Clef Club will hold its annual meeting on Thursday evening, October 1.

This week, at the Princess Theatre, Mrs. Le Moyne is appearing in "Lady Berinthia's Secret," by Stanislaus Stange.

The band of the Coldstream Guards played before enthusiastic audiences at Massey's Music Hall on September 19 and 21. Kathleen Howard, the gifted contralto, from New York, gave able assistance. It is said that Miss Howard will accompany the Coldstream Guards through Canada as far as Halifax.

W. Y. Archibald has recently returned from Italy to his vocal studio in this city.

MAY HAMILTON.

MUSIC IN DETROIT.

Detroit, October 3, 1903.

ALBERTO JONAS and his wife, Elsa von Grave Jonas, of the Michigan Conservatory of Music, will give a joint recital at Oberlin, Ohio, Tuesday evening, October 6. Mr. Jonas is booked for ten recitals in the principal cities of Canada, and in the spring he will make a Western tour as far as Salt Lake City. Mrs. Jonas expects to make another tour with the Pittsburgh Orchestra. Later she will give a recital in Boston, and during the winter will appear in other Eastern cities.

Leo Altman, head of the violin department of the Michigan Conservatory of Music, recently declined the offer of a position in the National Conservatory of Music at Budapest. Jenő Hubay resigned as head instructor of the violin department, and Mr. Altman was invited to succeed the Hungarian composer, but as he is well satisfied with Detroit and Michigan Conservatory of Music he will remain in this country.

Nelson G. Riley, the baritone, is another young resident of Detroit, who is succeeding on the stage. This season Mr. Riley is traveling with Fred C. Whitney's No. 1 Company. Before going on the stage Mr. Riley was a soloist as well as director of the choir of the Preston Methodist Episcopal Church. Mr. Riley studied with A. M. Straub.

Four lectures on the Wagner music dramas are announced for this month. The lecturer is Miss Ethel Spencer Lloyd. The dates and subjects are: October 6, "Tannhäuser"; October 13, "Tristan and Isolde"; October 20, "Die Meistersinger"; October 27, "Parsifal." The lectures are to be given in the Germaine parlors in the Washington Arcade.

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EDWARD M. FRANKLIN, of Sanford avenue, Flushing, L. I., has made arrangements for a second series of four orchestra musicales to be given at the League Building during the coming winter, on November 18, December 16, January 6 and February 10. In his circular announcing the musicales Mr. Franklin says: "It is expected that a vocal soloist will be engaged for the second and fourth evenings."

Detroit (Mich.) Choral Society has just held its first rehearsal of the season.

Mrs. W. D. Middleton, of Davenport, Ia., is president of the Tri-City Federation of Musical Clubs.

The Palm Leaves, society of young ladies, gave a musicale recently at the home of Mr. and Mrs. C. W. Riddick, Winamac, Ind.

One hundred and ninety members enrolled and a large number waiting for an opportunity to become members is the present condition of affairs with the Scranton (Pa.) Oratorio Society.

The first concert of the Decatur Musical Club was held in the Courthouse Hall, Decatur, Ga., September 22. Miss Jean Ramspeck, Mrs. Peyton H. Todd, Miss Lucy Bowden and Miss Henrietta Smith were the soloists.

A concert of the Alpha Glee Club, of Danbury, was given in the Town Hall, Ridgefield, Conn., September 17. The club, which has thirty members, is under the leadership of G. Frank Goodale, of Meriden. Miss Harriet Jane Smith assisted.

The Tuesday Musical Club will hold its meetings this year at Unity Church, Denver, Col. The examinations of candidates for admission to the club will be held at Unity Church on October 1 for vocalists and October 2 for instrumentalists. The programs for the entire year have been completed by the music committee and the club is looking forward to a successful and interesting year. It is expected that a great many student members

will avail themselves of the opportunity of hearing the fortnightly programs.

The Lebanon (Pa.) Choral Society has been reorganized. E. A. Berg, of Reading, has again been engaged as musical director. Among the work to be taken up this year is the oratorio "Messiah," and a chorus of not less than 200 voices will be secured to render it.

The Symphony Orchestra concerts under the auspices of the Fortnightly Musical Club, of Cleveland, Ohio, with Miss Adella Prentiss as manager, will be carried on along the same lines this season, five concerts being promised. A number of novelties are said to be forthcoming at these concerts, which will make this third season even more brilliant than its predecessors.

The executive committee of the Schubert Glee Club, of Jersey City, N. J., held its first meeting of the season September 23 at the residence of Pres. G. G. Tennant. The first meeting of the club will be held at the Palma Club on October 5, when it is expected rehearsals will at once commence. The dates for the two concerts have already been determined. One will be given December 2 and the second on April 12 next.

The first meeting of the Harmonic Club was held at the Rose Building, Cleveland, Ohio, September 22. The works to be studied are Handel's "Messiah" for December 29 and Gaul's "Joan of Arc" for April 12, 1904. All the soloists have been engaged, and the securing of such eminent artists is a criterion of what music lovers can anticipate. For the "Messiah" the soloists are Mrs. Corinne Moore Lawson, soprano; Miss Florence N. Lewis, contralto; Theodore Van Yox, tenor, and Dr. Carl E. Dufft, bass, all of New York; for the "Joan of Arc," Miss Bessie Tudor, Cincinnati, soprano; Dan Beddoe, Pittsburgh, tenor, and Gwilym Miles, baritone, from New York.

Mrs. Charles S. Hardy announces the following series of programs for the musical literature class, to be given

at her studio, 1702 Seventh street, Des Moines, Ia., alternate Monday afternoons, beginning November 2: November 2—String quartette (Arthur Foote), Heft-Heighten String Trio; Mrs. Charles S. Hardy at the piano. November 16—Lecture (Beethoven), Prof. John Rehmann. November 30—Symphony (Beethoven). December 14—Song recital, classical German songs, Dean Frederick Howard. January 11—Informal talk on orchestral instruments, Dr. Arthur Heft. January 25—Symphony (Brahms). February 8—Lecture, "Chamber Music," Professor Rehmann. February 22—Chamber music recital, Heft-Heighten String Quartet. March 7—Lecture, "Tchaikowsky," Professor Rehmann. March 21—Symphony (Tchaikowsky).

A well attended meeting of the board of directors of the Brockton (Mass.) Choral Society was held in September. George Sawyer Dunham was chosen as chairman, and the principal business of the evening was the election of a president for the ensuing year, George E. Keith being chosen unanimously. Two new members were elected to the governing board. These were Messrs. E. R. Laird and Edgar B. Davis. The governing board now consists of those gentlemen and President George E. Keith, Secretary G. S. Dunham and Treasurer Merton S. Gurney. The work of the season was talked over, and it is likely that the first rehearsal of the society will be held on the evening of October 5. The matter of securing a conductor to take Signor Rotoli's place was left in the hands of the governing board. The society will present "The Messiah" about Christmas time. The honorary membership plan, which was so successful last year, will be continued this year.

The program of the Musical Club of Marion, Ind., for the season of 1903-1904 is as follows: Officers, Minnie Murdock-Kimball, president; Alice Goldthwaite, vice president; Netta Armstrong, secretary and treasurer; Helen Louise Mather, chairman program committee. November 3, business meeting. November 17, miscellaneous; piano, Mrs. Fred Sweetser, Miss Goode, Mrs. Percy Nussbaum, Miss Leona Wright, Miss Serviss (four hands); vocal, Miss Jessie St. John, Miss Ada Wright, Mrs. W. H. Bobbitt, Miss Mather. December 1, Das Rheingold; piano, Mrs. Minnie Murdock-Kimball, Mrs. K. R. Wigger (four or eight hands); vocal, Miss Brownlee, Mrs. Robert Lohmeyer; "Story of the Opera," Miss Johnstone. December 15, miscellaneous; piano, Mrs. B. C. Dale, Miss Patton, Mrs. Cushwa, Miss Bun'y; vocal, Mrs. Cora Breed, Mrs. Edward Campbell, Mrs. Robert Spencer, Miss Ballard, Miss Mary Neal. January 5, Mendelssohn-Rubinstein; piano, Miss Florence Alward, Mrs. F. W. Swezey, Miss Leona Wright, Miss Kersey, Miss Wilt; vocal, Miss Alice Goldthwaite, Miss Bessie Brownlee, Miss Baldwin, Mrs. H. O. Miller. January 19, miscellaneous; piano, Miss Netta Armstrong, Miss Elizabeth Alward (four or eight hands), Mrs. Milton Wallace, Miss Goldthwaite, Miss St. John; vocal, Miss Webster, Mrs. Luther P. Hess, Mrs. Spencer Van Devanter, Mrs. W. H. Cummings. February 2, German composers; piano, Mrs. B. L. French, Mrs. H. A. Ford, Miss Ethel McKinney, Miss Ethel Case; vocal, Mrs. Doria Tracey, Miss Emily Goldthwaite, Mrs. Charles Barley, Miss Celeste Case, Mrs. George Gemmer. February 16, exchange program. March 1, "Die Walküre"; piano, Miss Florence Alward, Miss Goode, Mrs. Cushwa, Miss Alice Goldthwaite; vocal, Mrs. Luther P. Hess, Mrs. Doria Tracey, Miss Ada



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Wright; Story of the Opera, Mrs. C. W. Boucher. March 15, Grieg; piano, Mrs. Minnie Murdock-Kimball, Mrs. K. R. Wigger, Mrs. H. A. Ford, Miss Patton (four hands), Miss Kersey; vocal, Miss Brownlee, Miss Edith Baldwin, Mrs. Robert Lohmeyer, Mrs. H. O. Miller. April 15, Brahms-Dvorak-d'Albert, Italian songs; piano, Mrs. Percy Nussbaum, Mrs. B. C. Dale, Miss Goldthwaite, Miss St. John, Miss Ethel Case; vocal, Miss Emily Goldthwaite, Mrs. Robert Spencer, Mrs. George Gemmer, Miss Ballard, Miss Bessie Brownlee. April 19, French composers; piano, Mrs. F. W. Swezey, Mrs. Fred Sweetser (four or eight hands), Miss Bundy, Miss Ethel McKinney, Miss Serviss, Miss Wilt, Miss Mary Neal; vocal, Mrs. Spencer Van Devanter, Mrs. Edward Campbell, Miss Johnstone, Mrs. W. H. Bobbitt, Mrs. Cora Breed; paper, Miss Netta Armstrong.

The Lyric Club, of Marion, Ind., has arranged the season's work as follows: Club color, green and white; club flowers, lily, laurel, rose. Eleventh year; organized 1892. American day, October 29, Alexander McDowell, Reginald DeKoven, William Sherwood, H. R. Shelley, Ethelbert Nevin, Dudley Buck; piano, Mrs. Weaver; piano duet, Mrs. Leo Nussbaum; voice, Mrs. J. W. Brimacombe; piano, Mrs. Cushwa; voice, Mrs. Barley; conversation, Mrs. Starrett; piano duet, Mrs. Egbert; reading (illustrated), Mrs. Deakin; piano, Mrs. Gordon; voice, Mrs. Goldthait; hostess, Mrs. L. K. Price, 704 Spencer avenue; Mrs. Cushwa, Mrs. Stack, Mrs. Keller, Mrs. Bobbitt, Mrs. J. W. Brimacombe. Miscellaneous, November 12, piano duet, Mrs. Watson; piano, Mrs. Stack; voice, Mrs. Halladay; piano, Mrs. I. W. Price; violin, Mrs. Percy Nussbaum; piano, Mrs. Brownlee; voice, Mrs. Dooley; piano, Mrs. Keenan; voice, Mrs. Charles; piano, Mrs. Hackett; paper, Mrs. Hamaker; hostess, Mrs. Hogin, 931 South Adams street; Mrs. Charles, Mrs. Spencer, Mrs. Goldthait, Mrs. Meyers. Germany, November 19, Wagner, Schubert, Schumann, Franz Abt, Mendelssohn; piano duet, Mrs. Leo Nussbaum; voice, Mrs. Bobbitt; piano, Mrs. Nesmith; voice, Mrs. Spencer; Items of Musical Interest, Mrs. Wallace; piano, Mrs. Gordon; voice (duet), Mrs. Deakin; piano, Mrs. I. W. Price; voice, Mrs. Hulley; piano, Mrs. Campbell; hostess, Mrs. Smith, 415 West Third street; Mrs. Keenan, Mrs. Gordon, Mrs. I. W. Price. Modern German composers, December 3, Jadassohn, George Henschel, Carl Reinecke, Max Vogrich, J. Rheinberger, Erik Meyer-Helmund; piano, Mrs. Hackett; voice, Mrs. Barley; piano, Mrs. Marks; voice, Mrs. Goldthait; paper, Mrs. St. John; piano, Mrs. Gordon; voice, Mrs. J. W. Brimacombe; piano, Mrs. Wigger; voice, Mrs. Charles; hostesses, Mrs. Keller, 420 West Fifth street; Mrs. Turpen, Mrs. Leo Nussbaum, Mrs. Nesmith. Miscellaneous, December 17, piano duet, Mrs. L. K. Price; voice, Mrs. Halladay; piano, Mrs. Nesmith; violin, Mrs. Percy Nussbaum; reading, Mrs. Houston; piano duet, Mrs. Custer; piano, Mrs. Stack; vocal duet, Mrs. Bobbitt; musical stories, Mrs. Hutchinson; hostesses, Mrs. Wigger, 702 South Branson street;

Mrs. Watson, Mrs. Hulley, Mrs. Hutchinson. France, January 7, Chaminade, Bizet, Godard, Gounod, Saint-Saëns, J. B. Faure; piano, Mrs. Nesmith; voice, Mrs. Hulley; piano, Mrs. Leo Nussbaum; voice, Mrs. J. W. Brimacombe; paper, Mrs. Keller; piano, Mrs. Wigger; voice, Mrs. Bobbitt; piano, Mrs. Keenan; voice, Mrs. Spencer; Items of Musical Interest, Mrs. Turpen; hostesses, Mrs. Marks, 609 West Third street; Mrs. St. John, Mrs. Webster, Mrs. Houston. Italy and Austria-Hungary, January 21, Rossini, Liszt, Donizetti, Tosti, Ludwig-Schuytte, Pissuti, Johann Strauss, Luigi Denza; musical items, Mrs. Sharp; piano duet, Mrs. Watson; voice, Mrs. Barley; piano, Mrs. Marks; vocal duet, Mrs. Deakin; piano, Mrs. Weaver; voice, Mrs. J. W. Brimacombe; piano duet, Mrs. L. K. Price; paper, Mrs. Harry Miller; hostesses, Mrs. Fankboner, 703 West Fourth street; Mrs. Campbell, Mrs. Weaver, Mrs. Custer. Russia and Poland, February 18, Chopin, Moszkowski, Scharwenka, Rubinstein, Edward Schuet; piano, Mrs. Hackett; voice, Mrs. Hulley; piano, Mrs. Wigger; vocal duet, Mrs. Halladay; paper, Mrs. Hogin; piano, Mrs. Stack; piano duet, Mrs. Egbert; musical events, Mrs. Webster; piano, Mrs. Campbell; hostesses, Mrs. Leo Nussbaum, 414 West Fourth street; Mrs. Halladay, Mrs. Starrett, Mrs. Warner. Great Britain, March 3, Henry Smart, Michael William Balfe, John Field, Sir Arthur Sullivan, William Sterndale Bennett, Hope Temple, Sydney Smith; piano, Mrs. Brownlee; musical items, Mrs. Smith; voice, Mrs. W. E. Goldthait; piano, Mrs. Egbert; voice, Mrs. Spencer; paper, Mrs. Fankboner; piano duet, Mrs. I. W. Price; voice, Mrs. Hulley; piano, Mrs. Weaver; piano duet, Mrs. Keenan; reading, Mrs. Meyers; hostesses, Mrs. Hackett, 504 West Third street; Mrs. B. C. Brimacombe, Mrs. Egbert, Mrs. Dooley. Miscellaneous, March 17, vocal quartet, Mrs. Spencer; piano, Mrs. Marks; piano duet, Mrs. Custer; voice, Mrs. Dooley; piano, Mrs. Cushwa; reading, Mrs. B. C. Brimacombe; piano, Mrs. Wigger; piano duet, Mrs. L. K. Price; piano, Mrs. Campbell; musical items, Mrs. Williamson; election of officers; hostesses, Mrs. Bobbitt, 1003 West Third street; Mrs. Percy Nussbaum, Mrs. Brownlee, Mrs. Williamson. Special program, April 6: Hostesses, Mrs. Charles Halderman, 1910 South Washington street; Mrs. Deakin, Mrs. Barley, Mrs. Percy Nussbaum; officers, Mrs. L. K. Price, president; Mrs. L. P. Halladay, vice president; Mrs. J. H. Deakin, secretary and treasurer; Mrs. Kent Wigger, librarian; Mrs. L. B. Hutchinson, critic; membership committee, Mrs. Kent R. Wigger, chairman; Mrs. Robert Spencer, Mrs. W. T. Brownlee, Mrs. W. E. Hogin; program committee, Mrs. L. H. Cushwa, chairman; Mrs. L. K. Price, Mrs. William Bobbitt, Mrs. J. P. Stack, Mrs. O. H. Keller, Mrs. J. W. Brimacombe; honorary members, Mrs. Frank Melcher, Pittsburg; Mrs. Charles M. Stuart, Chicago; associate members, Mrs. B. C. Brimacombe, Mrs. W. A. Fankboner, Mrs. L. B. Hutchinson, Mrs. Charles Halderman, Mrs. W. E. Hogin, Mrs. R. C. Houston, Mrs. Mary Hamaker, Mrs. O. H. Keller, Mrs.

Harry Miller, Mrs. Flora Meyers, Mrs. Celeste Starrett, Mrs. W. V. Turpen, Mrs. T. D. Tharp, Mrs. J. M. Wallace, Mrs. Ralph Warner, Mrs. E. C. Webster, Mrs. Hartley St. John, Mrs. W. C. Smith, Mrs. Harry Williamson; active members, Mrs. W. T. Brownlee, Mrs. Nellie Custer, Mrs. Otto Campbell, Mrs. H. Leroy Cushwa, Mrs. R. E. Egbert, Mrs. Lee Gordon, Mrs. Edward Hackett, Mrs. J. R. Keenan, Mrs. Lewis Marks, Mrs. J. W. Nesmith, Mrs. Leo Nussbaum, Mrs. L. Kemper Price, Mrs. I. Willis Price, Mrs. John Pitt Stack, Mrs. S. L. Weaver, Mrs. Kent R. Wigger, Mrs. Robert Watson, Mrs. William H. Bobbitt, Mrs. J. W. Brimacombe, Mrs. W. H. Charles, Mrs. A. J. Dooley, Mrs. J. H. Deakin, Mrs. W. E. Goldthait, Mrs. L. P. Halladay, Mrs. Louis Hulley, Mrs. Robert Spencer; violin, Mrs. Percy Nussbaum.

S. C. Bennett's Pupils.

A TESTIMONIAL concert to Miss Florence Hands was given last Monday evening in Harris Hall, Woonsocket, R. I. Miss Hands was assisted by Mr. Bennett, her teacher, and Miss Irma Haight, another of Mr. Bennett's pupils, and Miss Florence Brown, of Woonsocket. A large audience listened to the following program. The operatic selections were given in costume with the customary stage action:

Duet, The Zephyrs, from Marriage of Figaro.....	Mozart
Miss Hands and Miss Haight.	
Vocal solo—	
Prière (Jocelyn).....	Godard
Love's Rosary.....	Stenhammer
Miss Haight.	
Songs—	
Sweetheart, Sigh No More.....	Frank Lynes
Night Has a Thousand Eyes.....	Schnecker
Miss Hands.	
Duo, On Mossy Banks.....	Gilbert
Miss Hands and Mr. Bennett.	
Scenes from the Geisha.....	Sidney Jones
Jewel of Asia.	
The Amorous Gold Fish.	
The Geisha's Life.	
Miss Haight.	
Scenes from Chimes of Normandy.....	Planquette
'Tis She, a Happy Fate.	
Miss Hands and Mr. Bennett.	
Scenes from the opera Zanita.....	Bennett
'Tis Love, Ah Love.	
Miss Hands and Mr. Bennett.	
Aria, Waltz Song, Romeo and Juliet.....	Gounod
Aria, Sonnet of Love.....	Thomé
Miss Haight.	
Song, My Dream.....	Tosti
Mr. Bennett.	
Scene from the opera Faust.....	Gounod
King of Thule.	
Jewel Song.	
Miss Hands.	

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A MUSICAL informal was given at Indianapolis, Ind., September 21, by Mrs. Gertrude Fugate, the soloist of the evening being Miss Eleanor Stark, of St. Louis. Miss Stark is the guest of her cousins, the Misses Stark, on Jefferson avenue, and of Mrs. Fugate, and is on her way home, having recently returned from her studies in Europe. She has spent several years in piano study under the especial tutelage of Moritz Moszkowski. She gave several piano numbers with a broad technical knowledge, and was heartily received by her audience. About forty accepted Mrs. Fugate's invitation, which included only her musical friends.

A movement is on foot to give Richmond, Ind., a three days' May musical festival.

Miss Van Buren, of Rye Seminary, N. Y., was the only vocal soloist at a recent concert in Duluth, Minn.

Chester Heath gave an organ recital at the big Lutheran Church on Texas avenue, Houston, Tex., September 28.

A recital was given by some of the young pupils of Mrs. Alice Straw Bagley, September 12, at her home on Main street, Bangor, Me.

There was a concert at the M. E. Church, Davenport, Ia., September 18, given by the choir, assisted by Miss Avalla Bates and others.

Mrs. Samuel Richards Gaines, of Detroit, Mich., sang at an entertainment given recently at the opening of the town hall at Drayton, Ontario.

Miss Helen McLaughlin, formerly a student of voice and piano in the Conservatory of Music at Oberlin, Ohio, is now located in Cleveland.

Mrs. J. G. Steketee has given up her class in Grand Rapids, Mich. She is at present in Detroit, and later will go to Oakland, Cal., to reside permanently.

August Mothe-Borglum, pianist and teacher, has returned to Omaha, Neb., after two months spent in Paris, where he has been studying under his former professor, Wager Swayne.

A piano recital was given at the Baptist Female University, Raleigh, N. C., September 14, by Miss Elinore C. Decker, assisted by Miss Grace E. Lord, violinist, and Wade R. Brown, accompanist.

Through the courtesy of several friends, Miss Hyams, of Charleston, S. C., was introduced to the music loving people of Charlotte, N. C., in an organ recital September 14, at St. Mark's Lutheran Church, assisted by Professor Craighill.

Miss Etna Flatowsky, pianist of the Fountain Heights Baptist Church, Birmingham, Ala., gave a musical recital recently at the church to a large and appreciative audience. The following were the soloists: Misses Flora and Louise Flatowsky, Jessie Allen, Belle Colvard, Estelle Allen and Florence Moffett. All of the young ladies are pupils of

Miss Flatowsky, and they were assisted by Frank Welland, violinist.

The quartet of the First Baptist Church, Saginaw, Mich., is composed of Miss Myrtle Hattwell, Mrs. Roy Rogers, Harry Goseline and Dr. A. J. Dieckmann; organist, Mrs. B. Appleby.

Frederic Rogers, Miss Nisbett, Miss Forbes, Miss Bailey, Mrs. E. A. Read, Miss Sprague, Miss Wheaton, Miss Charlton and R. P. Warren, all of Kalamazoo, Mich., were the soloists at a recent concert in that city.

Some of the more advanced members of Miss Dickerman's summer class gave a recital September 12, at Oswego, N. Y. Miss Nanine Irwin, a former pupil, who has also studied in New York and Paris, played several selections.

The quartet at the Warren Avenue Presbyterian Church, Saginaw, Mich., is composed of Miss Bertha Rachuth, soprano; Miss Emma Earle, alto; H. F. Dewey, tenor; Dr. T. E. Howson, bass; Mrs. H. C. Barnes, organist.

On Friday evening, September 18, at Hancock, N. Y., Miss Mary Scutt's music class gave the first recital of the season. Miss Scutt and class were assisted by Miss Mary Fitch, Miss Virginia E. Nims and Mrs. George S. Fitch, of Walton.

Max Puchat, of Berlin, Germany, the newly elected director of the Milwaukee (Wis.) Musical Society, has cabled his acceptance of the contract tendered to him and announces that he will be in Milwaukee on or before October 1.

It is said that one of the finest recitals ever given in Lock Haven, Pa., was the one in Trinity M. E. Church, September 17, when Miss Alice Siever gave a piano recital, assisted by Mrs. Dr. Edie, Miss Elizabeth Bickford and Charles E. Krape.

A musicale was given by the choir of the Sacred Heart Church in the Southern Female College at College Park, Atlanta, Ga., September 22, under the auspices of the faculty of the college. Mrs. M. M. O'Brien, Harry Hason and Mr. and Mrs. Frank Pearson took part.

The choir of the First Universalist Church, of South Portland, Me., has organized. Frank Smith was chosen director of the choir. The following are the members: Frank C. Smith, tenor and director; Harry L. Eustis, bass; Mrs. Perkins and Miss Finnerty, sopranos; Miss Lavonne Dyer, contralto; Miss Florence Merriman, organist.

A concert was given at the South Street M. E. Church, Zanesville, Ohio, September 18, by the choir—Miss Daisy May Burgy, soprano; Miss Edna May Scott, contralto; Frank McCarty, tenor; Raymond Scott, basso; Harry D. Cromer, organist; Mr. Zimmer, Miss Ruth Ethel Mongey, Miss Louise Mylius, Miss Mae Kelley; accompanists, Edward Muller and Frank Kelley.

The W. F. M. S. of the Martha Holmes Memorial Church, Detroit, Mich., has arranged to give a concert under the direction of Elvin Singer, October 12. The following musicians will take part: Mrs. Theodore Otis Leonard, soprano; Miss Edith Butler Rodda, mezzo soprano; Ernest E. Sheppard, tenor; Fred M. Shinnick, baritone; Herbert B. Seymour, basso, and the Fuller Ladies' Quartet. Mr. Singer closed the musical season with a concert last June, and (together with his pupils) is one of the first to open it this fall.

A piano and song recital was given September 17 at the home of Mr. Wallis, Tenth and Farragut streets, Bay City, Mich., by some of the piano pupils of Walter A.

Moore. Those taking part were Belle Allen, Bessie Bennett, Dana Beard, Harry Beard, Theresa Greenburg, Dannie Gregory, Maud Hiller, Edith Heydenburk, Helen Peck, Ralph Peck, Luella Russell, Nina Robinson, Mabel See, Lloyd Wallis and Roy Wallis. Mr. Moore was assisted by Miss Theo White, mezzo soprano, of West Bay City.

The program for the musicale under the auspices of the ladies of the Westminster Presbyterian Church, Harrisburg, Pa., September 17, was given by Miss Catherine Heikes, Mrs. Henry Cunningham, Miss Bertha Herring, Howard Reel, George Giede, Miss Margaret Charles, Horace P. Dibble, Miss Laura E. Stanford, W. L. High, Mrs. E. S. Schilling, Miss Mary Schraum, Miss Martha Snively, Miss Myrta C. Mosey, M. D. Hoerner, Miss Hester Abel and Mrs. Thomas V. Boose.

At Parsons College Conservatory of Music, Fairfield, Ia., on September 15, an introductory recital was given by Miss Florence L. Avery, the new assistant piano teacher. The critic of the Journal said concerning her recital: "Miss Avery possesses a most beautiful touch, soft and velvet like, yet full and round and of a most sympathetic quality. She combines the unusual qualities of great brilliancy and amazing technical proficiency, strength and power, together with the rare art of great powers of expression and refinement. In a word Miss Avery is a fine exponent of the modern art of piano playing." Prof. E. S. Luce, director of the music department of Parsons College, considers Miss Avery without a peer in the West. The members of the faculty of the college are Edward S. Luce, director and instructor piano (graduate N. E. Conservatory of Music); Elizabeth E. Luce, instructor voice culture (graduate N. E. Conservatory of Music); Florence L. Avery, instructor piano (graduate N. E. Conservatory of Music); Cora M. Ball, instructor voice and piano (certificate teacher N. E. Conservatory of Music); Fred Hunt, instructor violin (pupil of Theo. Spiering, Chicago).

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Miss Deming is entering upon her season's work with renewed energy after a most interesting summer of study abroad. She will have some very interesting choral classes this year, and the advanced pupils in sight singing all enjoy the privilege of attending these, so as to have practice in ensemble work and become familiar with the best choral music and oratorios.

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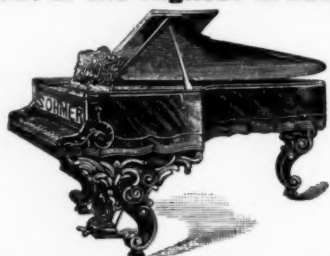
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